APRIL 1, 1940 • FESTIVALS—SUMMER SCHOOLS—SORORITIES

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Ruth Miller Chamlee

Elinor Remick Warren

Radiana Pazmor

Lillian Steuber

Prominent West Coast Artists and Music Leaders who hold membership in Sigma Alpha Iota

Edith Knox

Frances Stults Campbell

Madalyn Akers Phillips

Mrs. Leiland Atherton Irish

Ruth Haroldson

The attention of SIGMA ALPHA IOTA'S thirteen thousand members is focused on Los Angeles where plans are already under way for the Fraternity's next national convention, August, 1941

60th YEAR

20 CENTS

Chidnoff

LA FORGE-BERÚMEN STUDIOS

OPEN TO SEPT. 1st

Weekly recitals in the spacious studios

FRANK LA FORGE, Mus. Doc.
VOICE PRODUCTION, COACHING
PROGRAMME BUILDING, CLASSES
IN ACCOMPANYING AND PIANO
(Leschetizky)

LAWRENCE TIBBETT
WORLD FAMOUS BARITONE

January 31, 1940

Dear Mr. La Forge:

It gives me pleasure to state that I have never found occasion to alter or depart from the principles and exercises which you taught me and that I use them today just as I have always used them throughout my career.

Sincerely

LAWRENCE TIBBETT

AMONG THOSE WHO HAVE STUDIED WITH FRANK LA FORGE ARE: MARIAN ANDERSON, (TWO YEARS 1932 AND 1933) LUCREZIA BORI, MARGARET MATZENAUER, RICHARD CROOKS, AND MANY OTHERS.

ALSO

EMMA OTERO, who recently made a sensational tour of EUROPE with overwhelming notices from eight capitals: COPENHAGEN, OSLO, AMSTERDAM, HELSINKI, BRUSSELS, STOCKHOLM, THE HAGUE, and PARIS.

ERNESTO BERÚMEN
Concert Pianist and Teacher of Piano
Specializing in Interpretation
and Technique.

EMMA OTERO
CONCERT
Civic Theatre, Chicago, Ill.
Friday evening, April 19, 1940

HARRINGTON VAN HOESEN
Concert and Oratorio Baritone
Assistant Teacher of Voice with
Frank La Forge.
(In New York and White Plains, N. Y.)

Recent compositions of FRANK LA FORGE are as follows:

(Carl Fischer Publications)

SACRED
And there were Shepherds
Make a joyful Noise
Teach me, O Lord
Thy Mercy, O Lord is in the Heavens

TRANSCRIPTIONS
Dancing Doll.....Poldini
The Nightingale.....Alabieff

(G. Schirmer Publications)

SACRED
But the Hour cometh
Hast thou not known
O sing unto the Lord
Trust in the Lord

TRANSCRIPTION
Echo Song.....Bishop

ELLSWORTH BELL, Secretary: 1100 PARK AVENUE *Telephone: ATwater 9-7470* NEW YORK CITY

MUSICAL COURIER

An International Journal, Established 1880

Whole Number 3008 | NEW YORK, APRIL 1, 1940 | Vol. CXXI—No. 7

Nation's Music Educators Rally In Los Angeles

First West Coast Visit of Conference Marked by Notable Programs—Youth Events Are Stressed

LOS ANGELES.—For the first time in its history the Music Educators National Conference will hold a biennial convention on the Pacific Coast, when Los Angeles is host to this great gathering from March 30 to April 5. Blossoming trees, multi-colored flowering bulbs, verdure-clad mountains, blue skies and seas, a far-spread city and an excellent public school system are waiting to welcome 15,000 participating young people and 10,000 music educators from schools in all parts of America.

It is significant that the Los Angeles educational family of 400,000 should be making preparations for a festival of beauty, a culmination of many activities in one of the greatest of the creative arts when, in other parts of the world, young people and their leaders are engaged in such strangely different activities. In a world of racial discrimination and censorship of great music, it is an occasion for jubilation that in America there can be free participation by thousands of young people in an art so universal and vital to this business of living.

LOUIS WOODSON CURTIS, Photo by Musart
President, Music Educators National Conference.

Accent on Youth Activities

During the first week in April large groups of students from all parts of our country, selected for their excellence in vocal or instrumental music, will work together under famous conductors in four national units. These young people have been preparing this fine music for

(*Continued on page 4*)

Protests Follow Dismissal of 8 By Stokowski

Shakeup in Philadelphia Orchestra as 2 Resign—Union Protests Alleged Slur on Players' Ability

PHILADELPHIA.—The largest "shake-up" in the ranks of the Philadelphia Orchestra in more than a decade has included the resignation of two players and dismissal notices, given six weeks before the close of the season, to eight other musicians.

Hints of a crisis in the artistic affairs of the orchestra came to light when Leopold Stokowski returned several weeks ago for his annual series of appearances with the ensemble, but there is some vagueness as to the exact nature of the affair. Stokowski's own guarded statement said only that "he found himself in the midst of a conflict."

Protests and widespread indignation have been aroused by the dismissal, described as sudden and rather summary, of the eight players, who in most cases had no inkling of what was in the wind, and some of whom had been members for many years.

The matter has threatened to grow into a major controversy on the rights

(*Continued on page 6*)

CHARLES WAKEFIELD CADMAN

photographed in New York at the United Air Lines prior to boarding a plane to attend the world premiere of his new symphony by the Los Angeles Philharmonic Orchestra, Albert Coates conducting, at the Pantages Theatre, Hollywood, on March 7 and 8. (Story on page 6)

Chicago Reports Rise In Business Barometer

Woman's Symphony Ends Year Without a Deficit — Other Groups Show Gain

By RENÉ DEVRIES

CHICAGO.—The business barometer has risen steadily since the beginning of the year and the general improvement has already been reflected in the musical field here. The days of closed doors and hardships that so many music organizations have gone through seem to be a thing of the past.

The Woman's Symphony Orchestra sends out the refreshing news that its 1939-40 season closed without a deficit. Mrs. James G. Shakman, who has been re-elected president, tells us that the orchestra has further succeeded in paying back indebtedness for 1938-39 and the balance on a 1937-38 deficit. The wide-awake and astute president, who gives credit to the board of directors and the large supporting groups of associate members for the record made this year, is too modest, for Mrs. Shakman is really the one who has taken the Woman's Symphony out of the red.

Other musical enterprises have reduced their deficits considerably and several managers will end the season with large profits due to the remarkable patronage of the past ten weeks when sold-out houses have been the general rule instead of the exception as has been the case during a long decade. This rosy outlook should give hope to the thousands of students, the future artists of tomorrow and to those who train them in their chosen profession.

(*Continued on page 56*)

GERTRUDE EVANS,
National President, Sigma Alpha Iota
(Story on page 16)

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 3, 1883. Re entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscription $3.00—Europe $4.50—Canada $4.00.

IN PREMIERE OF MR. PEPYS, Leonard Stocker (right) and Mordecai Bauman in the American premiere of the English ballad opera, Mr. Pepys, produced for the first time in New York by the Columbia Theater Association, with music by Martin Shaw. All the characters of the famous Pepys Diary appear in it. Mr. Stocker's Chicago recital is set for April 7, in Kimball Hall.

Los Angeles Educators' Meet Stresses Music Need of Child

(*Continued from page 3*)

weeks. Theirs will be the experience of hearing it evolve into paeans of beauty, and they, a part of it. Singing or playing side by side will be magnificent groups of boys and girls, Americans all. The concerts by these national units will be heard in the Shrine Auditorium, which seats 6,000.

Louis G. Wersen, Director of Music, Tacoma, Wash., will direct the National Junior High School Orchestra; Vladimir Bakaleinikoff, of the Pittsburgh Symphony Orchestra, the National High School Orchestra; Gerald R. Prescott, of the University of Minnesota, the National High School Symphonic Band; Max T. Krone, of the University of Southern California, the National High School Chorus; Noble Cain, Supervisor of Vocal Music, Chicago, the Junior College Chorus.

Large units, excellent in performance, the pride of their respective communities are coming across our land to share with other young people their achievements. Among these are the John Adams High School Orchestra from Cleveland, Ohio, the Joliet High School Band from Joliet, Illinois, the choirs from Eastern New Mexico College at Portales, New Mexico, and Washington State College at Pullman, Washington.

Eminent Speakers and Artists in Program

Days will be filled with conferences, clinics, rehearsals, panels, demonstrations, recitals, discussions, and luncheons. On the faculty will be such nationally known authorities as Lilla Belle Pitts of Teachers College, Columbia University, A. R. McAllister, of Joliet, Illinois, President of the National School Band Association, Father Eugene O'Malley, Director of the Paulist Choristers, Chicago, Illinois, Mabelle Glenn, of Kansas City, Missouri, President of the National School Vocal Association, George H. Gartlan, Directory of Music, New York City, Oscar Anderson, Supervisor of Instrumental Music, Chicago Public Schools, Adam P. Lesinsky, of Whiting, Indiana, President of the National School Orchestra Association, George L. Lindsay, Director of Music, Philadelphia Public Schools, Russell V. Morgan, Director of Music, Cleveland Public Schools.

Evenings will be filled with dinners, sectional and fraternal, receptions and concerts. Operas will be presented from two eras: Mozart's one-act opera The Impresario and Victor Herbert's The Serenade. The Los Angeles Philharmonic Orchestra, under Albert Coates, will present a complimentary concert to the Conference.

Pageant of Early California

On Los Angeles Night will be seen and heard the pageant-opera El Dorado, depicting "the fabulous days of the Spanish Dons and Mission fathers, the picturesque excitement of the Gold Rush and the richness of present-day living in California." Not only will the Spanish and Indian contributions to the development of the Golden State be described in dance music and drama, but also those of the Russian, Oriental, Irish and other national groups. Los Angeles young people, totaling 1,235, will be on the Shrine Auditorium stage for this pageant-opera and the All-City Los Angeles High School Orchestra will be in the pit. Virginia Conover, of North Hollywood Junior High School, wrote the book. Much of the music and many of the lyrics were done by Los Angeles teachers.

One day the Conference will move to Hollywood. Both the Columbia and National Broadcasting Systems are arranging tours through their buildings. Techniques will be seen and discussed. The sources of the union between music and motion pictures will be observed by tours through leading studios.

It is the hope of those who are doing the planning that, when the harmonies of this Convention will have become memories, the theme of the Music Educators National Conference will have become an even greater living reality, "Music for every child—every child for music."

Music Education Exhibitors to Meet

The Music Education Exhibitors Association, Nelson M. Jansky, of C. C. Birchard, president, and Joseph Fischer, of J. Fischer and Bro., vice-president, will meet at the Hotel Biltmore from March 30 to April 5. The association, organized in 1926, is composed of music publishers, piano builders, band and orchestra instrument manufacturers, makers of reproducing instruments, musical merchandisers and others in similar fields.

Hails Los Angeles Convention As Unifying Force in Music

By Louis Woodson Curtis

President, Music Educators National Conference

The coming of the Music Educators National Conference to the Pacific Coast for the first time in its history is an event of prime importance, not only to Western teachers of music, many of whom will have their first experience in attending a great national meeting, but also to the Conference membership in general, since the entrance of this national organization into a new geographical area means the extension of its influence, as well as a further unification of music education practices and ideals throughout our country.

During the Los Angeles Convention, music educators will seek to redefine the purposes of music education, and will endeavor to formulate procedures through which these purposes may be realized. It is hoped that through discussion, demonstration, and concert performance, new visions of the possibilities inherent in schools for the development of a rich American musical art will be vouchsafed the Conference membership.

Role of the Film in Music

No concept of the ultimate American musical culture can disregard the music of the motion picture. It is in this particular field that the Los Angeles convention can render a unique and valuable service. The proximity of the motion picture companies to the locale of the convention and the generous cooperation of studio executives make possible a serious study of the important contribution film music can make to the music education of present-day American Youth. In this way at least shall we be able to relate more authentically the musical experiences boys and girls are having outside of school to those they enjoy in the classroom.

Southern California welcomes the opportunity of playing host to this great body of Music Educators. The Music Educators National Conference in turn is grateful for the rich reward that will come to its members from the 1940 Biennial meeting in Los Angeles.

LUCILLE MANNERS, young American soprano and star of the Friday evening Cities Service radio program on the NBC network, passes through the gate to board the train for Greensburg, Penna., where she appeared on March 5 as guest soloist with the Greensburg Choral Society.

Official Program for Convention of Music Educators National Conference

Los Angeles, March 30-April 5 at The Biltmore Hotel

Saturday March 30—Morning

10:30—First General Session (Philharmonic Auditorium). Presiding: Russell V. Morgan, Director of Music, Cleveland, Ohio.

Music: Los Angeles All-City High School Orchestra, Charles Jenner, Conductor.

Addresses of Welcome: Fletcher Bowron, Mayor, City of Los Angeles; Vierling Kersey, Superintendent, Los Angeles City Schools; Louis Woodson Curtis, Director of Music, Los Angeles City Schools, and President, Music Educators National Conference.

Response: Lilla Belle Pitts, Second Vice-President, Music Educators National Conference.

Address: Dr. Albert S. Raubenheimer, Dean of the College of Letters, Arts and Sciences, University of Southern California, and Educational Director of the University.

Music: The Choir and Orchestra of San Francisco State College, William E. Knuth, Conductor.

Preliminary Business Meeting.

Address: Nelson Jansky, President, Music Education Exhibitors Association.

Music: Chaffey Junior College A Cappella Choir, S. Earle Blakeslee, Conductor.

12:30—Luncheon Meetings: *Young People's Symphony Concerts Committee.* Chairman: Mrs. Cecil Frankel, President, Women's Committee of the Los Angeles Philharmonic Orchestra. *Music in Social Life Committee,* Chairman: Osbourne McConathy, Glen Ridge, New Jersey.

Saturday, March 30—Afternoon

2:00—Music Education Research Council.

2:00—Vocal Music in the Elementary Schools (Section Meeting). Chairman: Mary E. Ireland, Supervisor of Music, Public Schools, Sacramento, California. Theme: "Meeting the Singing Needs of Children in the Elementary Schools."

Music: Fifth and Sixth Grade Chorus, Los Angeles City Schools, Irene P. Jessup, Conductor.

Class Demonstrations: (a) First Grade: "Finding the Singing Voice," Laura Bryant, Director of Music, Public Schools, Ithaca, New York. (b) Fourth Grade: "Learning to Sing," Mabelle Glenn, Director of Music, Public Schools, Kansas City, Mo. Class from Laurel School, Los Angeles, Margaret S. Autry, Instructor. (c) Sixth Grade: "Creative Learning through Creative Teaching," Mary C. Donovan, Supervisor of Music, Public Schools, Greenwich, Conn.

Forum: The Demonstration Teachers will answer questions from the audience relative to the work presented or relative to any vocal problems in elementary music education.

2:00—Orchestra Clinic. Auspices of the National School Orchestra Association. Clinic Leader: George Wilson, University of Arizona.

2:00—Music Theory in the High School (Section Meeting). Chairman: Julia Howell, University of Southern California.

Demonstration: Keyboard Harmony, Ear Training, Dictation by Doris Moon, Santa Monica High School. Students from Manual Arts High School, Los Angeles, and Santa Monica High School.

Panel Discussion—Topics: (1) The importance of keyboard application of harmonic principles. (2) The results of training in keyboard harmony as shown in the reading, memorizing, interpretation of music. (3) Original composition as an outgrowth of training in harmony.

Reports: (a) Minimum essentials in high school harmony teaching in terms of college preparation. (b) Materials for illustrative purposes in harmony.

2:00—Youth Choir Festival, under sponsorship of Committee on Music Education in the Churches, and the Southern California Choir Guild. (First Methodist Church, Eighth and Hope Streets, Los Angeles.) Presiding: Howard Swan, Occidental College, Los Angeles.

Music: Irene Robertson, Organist, First Methodist Church, Los Angeles.

Music: Massed Youth Choirs of Southern California.

Demonstration: Interpretation of Choral Classics. (Speaker to be announced.)

3:30—String Class Instruction (Section Meeting). Co-Chairmen: Wilfred C. Schlager,

(*Continued on page 38*)

ALBERT SPALDING, American violinist, from a portrait by the late William Scott Pyle on exhibition in Knoedler's Galleries, New York. Mr. Spalding made a tour of the South in March and will play on the Ford Sunday Evening Hour, April 21.

Hollywood Bowl Season Will Be Opened on July 9

3 Programs Planned Weekly with Operas and Ballets Also Contemplated

Hollywood.—Symphonies under the Stars in the Hollywood Bowl begin July 9, with three programs each week for the eight weeks following. Several grand operas again will be sung on the huge outdoor stage and there will be several ballet evenings. One symphony program is planned each week, presented by the Los Angeles Philharmonic Orchestra under noted guest conductors. Eminent artists will appear as soloists.

The Southern California Symphony Association operates the summer season events. The 20,000-seat amphitheater is owned by the County of Los Angeles, and maintained by the Hollywood Bowl Association.

The ten-week concert series at the Redlands Bowl is expected to open June 25, although a definite date has not yet been decided, according to Grace Mullen, founder and manager of the Redlands Community Music Association. Leading artists of Los Angeles and vicinity will appear at the concerts, given twice weekly. Plans are under consideration for an opera, with resident talent, under direction of James K. Guthrie, who has reconstituted the Community Orchestra.

R. D. S.

ELEANOR REMICK WARREN and SHIRLEY TEMPLE

Customs Hold Brosa for Overnight Stay

Artist Admitted to U. S. After Brief Detention

Antonio Brosa, Spanish violinist, long resident in England, who arrived with Mrs. Brosa on the SS. Manhattan on March 18 for concerto appearances, had a brief but victorious tussle with American customs officials.

Despite the fact that he had a contract for appearances with the New York Philharmonic-Symphony Society and other organizations in this country, and had previously visited the United States, the violinist was compelled to remain overnight at Ellis Island while the customs officials satisfied themselves that "he would not become a public charge" or fail to leave the country at the expiration of his leave to stay here.

After a hearing had been held on the matter, the violinist was given permission to remain six months, and the usual bond of $500 was waived by the inquiry board.

Ellis Island officials explained that because of the refugee problem, unusual care was being exercised in admitting Spanish visitors.

Mr. Brosa introduced a new Benjamin Britten violin concerto with the Philharmonic on March 28 and 29 and gives a New York recital at Town Hall, April 8.

Elinor Remick Warren Bases Work on Tennyson

"Passing of King Arthur" Given Premiere by Coast Orchestra

Hollywood.—First presentation of an important work by an American composer, the second in succession, took place when Albert Coates, the Los Angeles Philharmonic Orchestra and the Los Angeles Oratorio Society gave the world premiere of Elinor Remick Warren's The Passing of King Arthur in Hollywood Pantages Theater March 21 and 22.

"I became interested in Tennyson's Idyls of the King when I was a student at the Westlake School for Girls," Miss Warren declared, "and was inspired by its lines. I have worked at setting the noble scene of Arthur's death for the last five years.

"The chorus tells the story, using Tennyson's words, of course, and the soloists, baritone and tenor give the lines of King Arthur and the last remaining Knight of the Round Table, Sir Bedivere. At times I have used the choir almost instrumentally, in opposition to the orchestra; sometimes the men and women sing separately, and some portions are a cappella. I have used leit-motives, which will be easily recognizable, for the protagonists and for the sword, 'Excalibur.'"

Miss Warren has composed since her childhood. Feb. 23 happens to be her own birthday, and on that date, at the age of 5, she presented a piano piece entitled Birthday Waltz.

R. D. S.

Calvé Reported Coming to Hollywood

Hollywood.—Emma Calvé, celebrated Carmen, is coming here to fulfill an engagement. Mme. Calvé is expected to fly the Atlantic by clipper. She will bring with her costumes of various provinces of France, which will be used in programs of national folksongs.

N. S.

Hollywood Premiere of New Cadman Symphony Welcomed

Score Based on Composer's Native State Is Played—San Carlo and Jooss Groups Appear

(*Picture on page 3*)

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau

HOLLYWOOD.—The world premiere of Charles Wakefield Cadman's First Symphony, presented by Albert Coates with the Los Angeles Philharmonic Orchestra in Pantages' Hollywood Theatre March 7, won tumultuous acclaim for composer, conductor and performers. The enthusiastic ovation accorded an American composer for a work portraying an aspect of American life emphatically demonstrated that the former public apathy toward American music is changing to interest and appreciation.

The symphony was in three movements, the themes worked out in conventional style and according to traditional form, with no attempt to startle by digressions from accepted standards or timbres. It was simply music, honestly and sincerely written, frankly romantic in concept and design, and containing much melodic charm and appeal. It was characterized by a delightful elan and life throughout, engagingly sunny and refreshing in its presentation. The instrumentation was soundly handled.

Although the work was subtitled "Pennsylvania Symphony," the composer, in a brief prefatory speech to both radio broadcast and theatre audiences, declared that the programmatic implication might apply as well to other pioneer states. The first movement carried out the ideas of pioneering and development. The second combined both scherzo and romanza, gaily humorous in the former vein, and speaking with tender sentiment in the latter. The finale was based on a sturdy "worker" theme, treated in varied ways, including a fugue, and utilizing percussive elements very deftly. Coates handled the orchestra with unerring skill and nicety of balance, the men responding sensitively to his baton.

Soloist was Bronislaw Gimpel, concertmaster of the orchestra, who offered the Beethoven Violin Concerto with amply routined ease. His violin tone was small but of appealing timbre and his technique facile without any disturbing mannerisms. Finesse was particularly notable in the Respighi symphonic poem, The Fountains of Rome, which Coates shaded with exquisite clarity and pervasive richness of texture. An effective opening selection was the March of the Nobles from Rimsky-Korsakoff's opera, Mlada. Last was the March and Scherzo from Prokofieff's The Love of Three Oranges, with its impish lilt and pungent orchestral treatment.

San Carlo Opera Series

The San Carlo Opera Company of Fortune Gallo opened with Carmen for its annual season under Behymer auspices in the Philharmonic Auditorium on March 8, continuing with La Boheme and Aida on March 9, Madam Butterfly, La Traviata, Faust, double bill of Cavalleria Rusticana and Pagliacci, and Rigoletto, and concluded March 16 with Madam Butterfly (matinee) and Il Trovatore. The house was well filled with San Carlo devotees, who turn out faithfully each year to applaud their favorite items of the standard repertory, done according to the traditional Italian manner. Carlo Peroni conducted with his customary efficiency, his authoritative baton sustaining proper pace, and balancing principals, chorus and cast with routined ease.

(*Continued on page 60*)

Florence Reed to Lecture Under Neill Management

Lower Photo by Blackstone Studios

FLORENCE REED IN ONE OF HER FAMOUS ROLES,

Mother Goddam in The Shanghai Gesture, above, and as she appears in real life, right. She will revive this play soon and will also appear in lectures.

Florence Reed, distinguished actress, has recently signed an exclusive lecture management contract with William Neill, and next season will make a limited number of appearances in this capacity. She will tell of her experiences and will close the program with scenes from some of her famous roles including The Shanghai Gesture, which she is reviving and will open in April. She played in that work for four seasons and by popular public demand has consented to do a revival. She will be supported by Agnes Doyle as Poppy.

Some of Miss Reed's successes on Broadway were made in the recent revival of Outward Bound; Yes My Darling Daughter; Romeo and Juliet as the Nurse to Katharine Cornell; Macbeth; and Mourning Becomes Electra.

Philadelphia Players' Dismissal Protested

(*Continued from page 3*)

and tenure of office of experienced orchestra men. It has blown wide open the whole local musical labor situation.

Officials of the Philadelphia local, American Federation of Musicians, stung by the implication, in announcements of spokesmen for the orchestra that the changes were being made "for the artistic welfare" of the ensemble and not for economic reasons, have issued angry denials that Union musicians are not efficient and have sought to submit the matter of the men's artistic ability to an arbitration committee.

Drastic Changes Foreseen

Drastic changes in the whole orchestral set-up throughout the country may result from the fight which has developed over the situation in Philadelphia. A spokesman for the local union stated that the organization resents the reflections cast on the men's ability in published statements of orchestra spokesmen, particularly as in the past men who have left the Philadelphia Orchestra have usually had no difficulty in finding other posts. The union's chief interest, it is stated, is in the economic condition of the men.

The union plans to arrange a conference with the Philadelphia Orchestra conductors, Stokowski and Eugene Ormandy, in regard to the public statement issued respecting the abilities of the men. Stokowski is said to have indicated his willingness to attend such a conference. Union officials stated that they are not trying to be judges of the standards of the orchestra, but merely wish to protect the men from statements which will influence their ability to secure other jobs.

Mediation Board Sought

Plans are being made by the union to formulate demands that after a man has served for three or four years with an orchestra he may not be dismissed "without just cause," and not at "the caprice of the conductor," spokesmen for the organization stated.

They also plan to form a mediation board composed of members of the orchestra, the union, the Orchestra Association, the conductors, and some representatives of the public, which shall sit in judgment on the contemplated dismissal of any member. It is planned to embody such a provision in the form of a trade agreement between union and orchestra.

Another provision being sought by the union is for "severance pay," by which, if a player has served five years or more with an orchestra, he will receive a week's pay for each season he has played with the group, on leaving.

A warning that both Stokowski and Ormandy "might be cited for disciplinary action to the American Federation of Musicians, if any evidence was found that they were arbitrary or capricious" in their decision to dismiss the eight players, was issued by officials of Local 77, the Philadelphia branch of the union.

Photo by Bloom, Chicago

RICHARD HAGEMAN,

composer, won an Academy Award for his musical score to the film Stagecoach. The prize was presented to Mr. Hageman by Gene Buck at the recent Academy Banquet.

Stokowski made a brief speech to the audience after a concert by the Philadelphia Orchestra in the Academy of Music here on the afternoon of March 15. It was an extremely cryptic utterance. He said:

"I should like to speak of the situation which confronts the orchestra. I find myself in the midst of a conflict; and I feel very strongly on both sides.

"With certain others I am responsible for the solution of certain problems for which no ideal solution ever has been found. I hope this situation can be straightened out, and I shall be glad to do what I can about it."

It was recalled that a year previously Stokowski in a similar speech had referred to "disturbing conditions" in the orchestra and voiced a hope that they would be overcome.

"Orchestra's Health" Dictated Move

The joint statement issued by Stokowski and Ormandy on March 14 announced that eight musicians would be dismissed when their contracts expired at the end of the present season. The players were not named, but the statement said that the changes were being made "to maintain the high artistic standards of our orchestra and to insure its future health and survival." Dr. Harl McDonald, manager of the orchestra, in a statement emphasized that it "was not an economy move" and that the decision was "purely the choice of the conductors" in the matter of personnel. At the same time it was announced that increased salaries were to be given to ten members of the ensemble who "in the past several years had demonstrated exceptional ability and proven themselves very valuable."

Further statements by spokesmen of the management indicated that they believed the unusual publicity occasioned by the move was because more men had been dropped than for some years. They said it was a "routine matter" to make any dismissal six weeks before the end of the season, and that the conductors have "an absolute right to dismiss any men, within limitations." They believed it was done "purely on account of the men's abilities, and not for personal reasons." Further, it was not "an economy move," as auditions are to be held to fill these places.

The two resignations were those of Robert McGinnis, first clarinetist, who announced his intention of doing so on Dec. 19, and Robert Gomberg, violinist.

Stillman Kelley's Pilgrim's Progress Performed by 300

Drucker-Hilbert Photo, Courtesy Waldorf-Astoria

SOLOISTS, CHORUS AND ORCHESTRA

in performance of Edgar Stillman Kelley's The Pilgrim's Progress at the Waldorf-Astoria Hotel ballroom, New York. Inset, left, Edgar Stillman Kelley, the composer; right, John Warren Erb, the conductor.

Edgar Stillman Kelley's setting of The Pilgrim's Progress for chorus, soloists, and symphony orchestra, performed in the grand ballroom, Waldorf-Astoria Hotel, New York, under auspices of the Federation of Music Clubs, on March 12, proved a stunning affair. The big stage, crowded with white-gowned singers, the large orchestra (100 performers), the semi-chorus of youngsters in the balcony, and the vast audience, all united in making it a notable occasion. Dr. John Warren Erb conducted the massed aggregation, attaining splendid climatic effects, and close attention marked the proceedings, the audience evidently not knowing if applause was welcome. This was soon settled, however, for the performance, of high character, created it. Soloists were Lela Mae Flynn, Marian McManus, Nance O'Neil, William Hess, Frederic Jencks, Richard Monro, Richard Hale, William Hess and Joseph F. Brush; in several instances they rose to dramatic heights and interpreted the score with notable expressiveness.

Paine M.S. Score Presented

During an intermisison Leonard Liebling was introduced, escorting Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs to the platform, where he presented her, in the name of Dr. Kelley, with the original manuscript score of the symphony composed in 1875 by J. K. Paine, then professor of music at Yale University. Mr. Liebling made it clear that this valuable work was to stimulate the drive for contributions toward the Scholarship Fund of the Federation, in due time to be handed over to the Library of Congress. The climax was reached in the Alleluia chorus of the work, with its high C's, Dr. Kelley being presented with a laurel wreath by the chorus, amid much applause. Lucie Bigelow Rosen performed several excerpts on the Theremin, and Kitty Cheatham read a message from the Mayor of Bedford, England, the locale of the Bunyan allegory.

F. W. R.

N. Y. Philharmonic Plans Lengthy Tour

November Series Will Take Players as Far West as Wisconsin and Michigan

An extended tour which will take the New York Philharmonic-Symphony Society as far west as Milwaukee and Ann Arbor and south to Washington is planned for next season. Starting on Nov. 18 in York, Penna., the orchestra will be heard in Springfield, Mass., Baltimore, Md., Toledo, Chicago, Milwaukee, Ann Arbor, Saginaw, Lansing, Fort Wayne, Cincinnati, Columbus, Pittsburgh, Washington, Providence, and Boston before the end of the tour on Dec. 5.

Two concerts will be played in Chicago, on Nov. 21 and 22. The Chicago Symphony Orchestra, under Dr. Frederick Stock will replace the Philharmonic in Carnegie Hall on Nov. 20 and 22 in an exchange agreement as part of the celebration by the Chicago ensemble of its Golden Jubilee tour marking the half century of the orchestra's founding by Theodore Thomas. Third oldest orchestra in the country, the Chicago ensemble was founded by Thomas who left the New York orchestra to undertake this task.

Itinerary of Tour

The complete tour of the Philharmonic next season follows:

Nov. 18, York, Pennsylvania (Community Concerts Course); Nov. 19, Baltimore (Lyric Theatre); Nov. 20, Toledo (Museum of Art Course); Nov. 21, Chicago (Orchestra Hall); Nov. 22, afternoon, Chicago (Orchestra Hall); No. 23, Milwaukee (Arion Musical Club Course); Nov. 24, Ann Arbor (University School of Music, Sunday afternoon—broadcast over CBS network); Nov. 25, Saginaw (Community Concerts Course); Nov. 26, Lansing (Community Concerts Course); Nov. 27, Fort Wayne (Community Concerts Course); Nov. 28, Cincinnati (J. H. Thuman's Course); Nov. 29, Columbus (Symphony Club Course); Nov. 30, Pittsburgh (May Beegle's Pittsburgh Orchestra Assn. series); Dec. 1, Washington, D. C. (Constitution Hall), (Sunday afternoon—broadcast over CBS network); Dec. 3, Providence (Community Concerts Course); Dec. 4, Boston (Symphony Hall); Dec. 5, Springfield, Mass. (Community Concerts Course).

All concerts are in the evening except those indicated for the afternoon. Many cities throughout the country who wished to engage the Philharmonic had to be refused for lack of time or problems of routing.

In addition to the autumn tour the orchestra will play four other out-of-town dates: Princeton University, a regular yearly engagement, on Oct. 26; Philadelphia, March 13, again on Emma Feldman's All-Star Concert Series; Hartford, another annual engagement, on April 14; and New Haven, at Woolsey Hall, Yale, on April 15. The New Haven concert will mark the orchestra's first appearance at Yale since November, 1927.

Metropolitan Opera's Fund Reaches $563,923

Amount Received by May 1 Will Determine Future, Says Sloan

Contributions to the Metropolitan Opera Fund, which is seeking one million dollars to maintain and advance the Opera, on March 18 reached a total of $563,923.75, it was announced by George A. Sloan, Chairman of the Campaign Committee.

Of the total received thus far, $190,000 has come from approximately 89,000 contributors who are members of the radio audience and have contributed through the Fund's Radio Committee, of which David Sarnoff is chairman, and Mrs. August Belmont and Lucrezia Bori, vice-chairmen.

Seventy-three per cent of the contributions received, exclusive of radio receipts, has been in gifts of $1,000 or over, Mr. Sloan announced. There have been ten contributions of $10,000 or over, totaling $163,000, and six contributions ranging from $5,000 to $9,999.

"The Fund is proceeding at a steady rate," Mr. Sloan said, "but it is our hope that it will be accelerated from now on. By May 1 we hope to be in a position to determine whether or not we are going to be able to take up the option on the Opera House and operate it on a sound financial basis."

W. Lee O'Daniel, Governor of Texas, has accepted membership on the National Sponsors Committee for the Metropolitan Opera Fund, which includes Governors of 21 states.

Eleanor Steber and Arthur Kent Win Metropolitan Auditions

Eleanor Steber and Arthur Kent were the winners of $1,000 awards, silver plaques and contracts with the Metropolitan Opera Association in the annual final Auditions of the Air, March 24.

A third award was to Emery Darcy, who was given a Metropolitan Opera scholarship of $500 for further study on the recommendation of the judges.

The five finalists were Emery Darcy, baritone, of Hollywood, Calif.; Gertrude Gibson, soprano, of Hawthorne, N. Y.; Arthur Kent, bass-baritone of New York City; Eleanor Steber, soprano of Wheeling, W. Va.; and Lydia Summers, contralto of Benton Harbor, Mich.

More than 700 young singers applied for the Metropolitan auditions this season, which have been held during the last twenty-six weeks. This is the fifth season in which the air hearings have been conducted. The committee which made the selection includes Edward Johnson, general manager of the Metropolitan; Earle Lewis and Edward Ziegler, assistant general managers; Wilfred Pelletier, Metropolitan conductor, and Dr. John Erskine.

N. Y. Orchestral Fortnight Marked by Many Premieres

Piatigorsky Plays New Prokofieff Concerto with Bostonians—Toscanini Conducts Harris Symphony with NBC Forces—Piston Concerto Played by Ruth Posselt with National Ensemble—Casadesus and Magda Tagliafero Heard with Philharmonic—Stokowski Directs Philadelphians

The orchestral fortnight in New York closing March 18 brought to hearing several new works and included a parade of ensembles and soloists.

Gregor Piatigorsky was soloist with the visiting Boston Symphony, under Koussevitzky, in Prokofieff's new Cello Concerto. The National Orchestral Association presented a new Violin Concerto by Walter Piston, with Ruth Posselt, soloist, and also an unfamiliar Concertstück by Bosmans, while in its concerto series Egon Petri was soloist.

The New York Philharmonic had Robert Casadesus and Magda Tagliafero, French pianists, as soloists, the latter making her New York debut. Rosalyn Tureck, pianist, was heard with this ensemble in Beethoven's "Emperor" Concerto and Simeon Bellison both as transcriber and soloist in Mozart's Concerto Rondo for clarinet.

The NBC Symphony Orchestra was conducted by Toscanini, returning from his holiday, in the third symphony by Roy Harris, following the final appearance of Bruno Walter in the fifth of his concerts with this group.

The New Friends of Music Orchestra, under Fritz Stiedry, opened its series in Carnegie Hall, with Artur Schnabel, piano soloist, in an all-Mozart program.

Stokowski also returned with the Philadelphia Orchestra.

Casadesus Assists Philharmonic

The New York Philharmonic Symphony Society, John Barbirolli conducting, Robert Casadesus, pianist, soloist; Carnegie Hall, March 7, evening. Program:

Introduction and Passacaglia in G minor, T. Tertius Noble; Concerto in D major (Coronation), (K. 537), Mozart; Symphony in C minor, No. 4 (Tragic), Schubert; Polka and Fugue from Schwanda, Weinberger.

The work of the noted English organist of St. Thomas's Church, which has not been heard here since its first performance by the Philharmonic Orchestra under Hans Lange in 1935, impressed with its musical material as with its breadth of instrumentation. Much of the treatment in the weight of the scoring does recall the composition's earlier organ form, but the many expressive variations of the Passacaglia can easily bear such a scope.

The French pianist, Robert Casadesus, gave a distinguished performance of the concerto, particularly of the delicate and lovely *larghetto* movement. It has been recently discovered that this work is only partly Mozart, the rest to be laid at the door of the composer's publisher, André.

The Schubert Symphony, called Tragic, but actually only nostalgic, was given an admirable delineation by Mr. Barbirolli and the orchestra in the lucidity of its Italianate melodic flow, recalling an earlier and more simple German style. A spirited performance of the popular Weinberger Polka and Fugue concluded the program.

Petri with National Association

National Orchestral Association, Leon Barzin conducting, Egon Petri, pianist, soloist; Carnegie Hall, March 9, afternoon. Program:

Overture, When Johnny Comes Marching Home, Roy Harris; Piano concerto No. 26, in D major (K. 537), (Coronation), Mozart; Piano concerto No. 5 in E flat major (Emperor), Beethoven.

The fourth in the series of Gabrilowitsch Memorial Concerts found Egon Petri taking the place of a previously announced artist as soloist in two of the most popular—and also exacting—of piano concerti. In the Mozart he played his own cadenzas. The pianist had to adapt his pace and conception to a less than subtle orchestral achievement of the dainty score. In the Beethoven, the accompaniment provided by Mr. Barzin and his young players had more surety and feeling for style. The pianist gained notable tributes from the audience after his virtuosic playing of the "Emperor." He had several recalls.

The Harris work, which has especial timeliness in the present war year, was effectively played. Its dramatic contrasts and original structure again impressed the audience, despite some rather theatrical ingredients.

Walter in Viennese-Russian List

NBC Symphony Orchestra, Bruno Walter conducting; Radio City Studios, March 9. Program:

Symphony in B flat major, Schubert; Two Minuets (K. 568, 599), and Three German Dances, Mozart; Fifth Symphony, Tchaikovsky.

The final concert in Walter's series provided a climax of genuinely stirring sort. Schubert's music, in which the conductor again demonstrated his superb powers, was represented by the Symphony in B flat major, which had a reading of magisterial proportion and exquisite finish of detail. Then came two Mozart minuets (K. 568, 599) and the Three German Dances, in spirited and glowing readings, the last dance in particular delighting everyone with its addition of a perfectly tuned and delicately played choir of sleigh-bells.

After the intermission a rarely dramatic reading of the Tchaikovsky fifth symphony, yet one in perfect taste and with the utmost of musical interest sustained throughout, served to bring the conductor's engagement to a close on a note of triumph. There was a long ovation.

Tagliafero in Bow with Philharmonic

New York Philharmonic Symphony Society, John Barbirolli conducting, Magda Tagliafero, pianist, soloist; Carnegie Hall, March 9. Program:

The Flying Dutchman Overture, Wagner; Concerto in A minor, Op. 54, Schumann; Pavane pour une Infante défunte, Ravel; Enigma Variations, Elgar.

Magda Tagliafero, French pianist, who is well known on three continents, made her American debut at the Saturday evening Students' Concert on March 9. Mme. Tagliafero is a professor at the Paris Conservatoire and one of the most noted woman pianists in France.

Her performance of the Schumann concerto left no doubt of the reputation that heralded her arrival. From the moment that she was seated at the piano her dynamic personality was apparent. This was particularly evident in the virtuosic sweep of the last movement. In the more poetical, moving and tender passages of the work she was no less successful than in the brilliant sections. The large and enthusiastic audience recalled Mme. Tagliafero many times.

Mr. Barbirolli, in excellent vein, led the orchestra to fine advantage in compositions frequently heard before.

A Miscellaneous List

Philharmonic-Symphony Society, John Barbirolli conducting, Robert Casadesus, pianist, soloist; Carnegie Hall, March 10, afternoon. Program:

Overture to The Flying Dutchman, Wagner; Coronation Concerto, Mozart; Tragic Symphony, Schubert; Polka and fugue from Schwanda, Weinberger.

The Sabbath matinee fare offered Philharmonic subscribers and radio listeners included a masterly reading of Mozart's score by Robert Casadesus, who was accorded an ovation by the large audience. Barbirolli read his list of familiar items with authority, bringing the concert to a close with an exciting and scintillant delineation of the colorful Weinberger excerpts. He was repeatedly recalled.

Old Music by Philharmonic

New York Philharmonic-Symphony Society, John Barbirolli conducting; Carnegie Hall, March 13. Program:

Suite from Fitzwilliam Virginal Book, William Byrd, transcribed for orchestra by Gordon Jacob; Jupiter Symphony, Mozart; Fantastic Symphony, Berlioz.

Three charming if slight pieces of older music which fell agreeably on the ear were these Byrd morsels arranged by Gordon Jacob, a modern Englishman. The sections were The Earl of Oxford's March, Pavane, and The Bells. These original and fragrant writings, which hold so much charm in their original form for the keyboard, have been given a scholarly and appropriate instrumental dress.

Chief among the works heard was undoubtedly the Mozart Symphony, which never seems to stale, although some objections might have been taken to certain aspects of the interpretation. The Philharmonic richness of tone found its best exemplification in the superb finale. The atmospheric symphony of Berlioz, forerunner in such a fruitful way of the entire programmatic orchestral school, had an effective reading, despite the fact that its ideal recreation requires a more imaginative treatment than was accorded it on this occasion. The audience was large and appreciative.

Piatigorsky in New Concerto

Boston Symphony Orchestra, Serge Koussevitzky conducting, Gregor Piatigorsky, cellist, soloist; Carnegie Hall, March 14. Program:

Overture to Marriage of Figaro, Mozart; *Cello Concerto, Serge Prokofieff; Don Quixote, Richard Strauss.

* First performance in New York.

Prokofieff's new cello concerto had its New York premiere at this concert, and proved to be a meaningful, spirited and absorbing piece of music. While the themes are not exactly heart-stirring, there is distinct feeling of a sober, meditative kind in these pages. The unpausing one movement has contrasted moods, all of them expressed with refinement and striking technical resource, both for the solo instrument and the orchestra. The concerto showed on the whole that Prokofieff still has much to say, and says it with taste and a masterful constructive hand.

Piatigorsky lent his fine musicianship, soulful tone and virtuoso skill to his performance of the concerto, and gained rousing personal success, as he did also for his beautiful and moving contribu-

Photo by Larry Gordon

THE ANGLO-FRENCH ALLIANCE IS CARRIED INTO THE CONCERT HALL

England's John Barbirolli and France's Magda Tagliafero are photographed in the Green Room of Carnegie Hall after Tagliafero's successful American debut on March 9th, playing the Schumann Piano Concerto with the Philharmonic-Symphony Society. Conductor Barbirolli is shown congratulating her. She will be heard in her American recital debut on April 1 at Town Hall.

Photo by Preston Sweet

WINNIFRED HEIDT,

mezzo-soprano, winner of a provisional fellowship in the Metropolitan Auditions of the Air, 1939, will appear as soloist on the Ford Hour, Detroit, April 7, and with the Toronto Promenade Symphony, Reginald Stewart, conductor, May 16. Miss Heidt has been coaching opera with H. Maurice Jacquet, composer and conductor.

Parade of Conductors and Ensembles Applauded

tions in the Strauss music. Don Quixote remains an irresistible symphonic experience, in its eloquent appeal and high imaginativeness doubtless the most significant of all the tone poems by Strauss.

Koussevitzky and the orchestral players reached the summit of their splendid achievements at this concrt, with the glowing proclamation of the great Strauss composition.

Bostonians' Matinee

Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting; Carnegie Hall, March 16, afternoon. Program:

Beethoven, Symphony No. 1, C major; Hindemith, Symphony from Mathis der Maler; Fauré, Pelleas et Melisande Suite; Ravel, Daphnis et Chloe; Debussy, Prelude to L'Après-midi d'un Faune.

Featured in a program of well known compositions was the Hindemith Symphony Mathis der Maler—master work of a modern master. The work as arranged for symphony is taken from the opera of the same name. Based upon church melodies the opportunities for emotional effects emphasizing always the nobility of theme, the attributes of the composition were magnificently portrayed and interpreted by the orchestra under Dr. Koussevitzky's baton.

The entire program was given in regulation Boston Symphony form, which always means sterling performance.

Schnabel with New Friends Orchestra

All-Mozart program, Orchestra of the New Friends of Music, Fritz Stiedry conducting, Artur Schnabel, pianist, soloist; Carnegie Hall, March 17. Program:

Piano Concerto in D minor (K. 466); Symphony in D major (K. 504); Piano Concerto in C major (K. 467).

The New Friends of Music presented the first concert of the Mozart-Handel series with a program by Mozart. The three works heard by a large and enthusiastic audience were so long as to barely permit an intermission. With Artur Schnabel as soloist that convention was hardly necessary.

Mr. Schnabel, who brings to his Mozart playing a certain required matter-of-factness and a wonderful sense of form, gave interpretations of the two concertos which left nothing lacking. The Mozart style, the fine balance, the warm tone and brilliant technique were all there. It is true a sometimes effective grace and softness was not a part of the interpretations, but that is more often a virtue than a fault since the music is intrinsically of such a character and further elaboration may only touch the boundaries of sentiment rather than nobility. The scale passages were always taken with crystal clear purity and the embellishments were a delight to the ear for their accuracy and taste.

Mr. Schnabel, who was also the dominant figure of the ensemble in more than one sense, was given adequate support by the orchestra. In the Symphony, a lovely work, and not played often enough, Mr. Stiedry progressed from a too stiff with care Allegro to a more fluid and effective Presto.

Toscanini Conducts Harris Work with NBC Orchestra

NBC Orchestra, Arturo Toscanini conducting; RCA Studio, Radio City, March 16. Program:

Symphony, E flat (Rhenish), Schumann; Till Eulenspiegel, Strauss; Symphony No. 3, Roy Harris; Moto Perpetuo, Paganini; William Tell Overture, Rossini.

The return of Toscanini to the concert platform after an absence of fourteen weeks was made the occasion for a demonstrative welcome to the Italian maestro. He seemed glad himself to resume the baton, and infused his interpretations with even more spirit and feeling than usual. This reporter never has heard him do Till Eulenspiegel with greater dash and incisiveness. The Schumann pages were made into a romantic poem of rare charm.

Hosannahs to Toscanini for going

RICHARD BALDWIN,

pianist, appeared on March 26 with the Washington, D. C., Civic Orchestra, performing the second Rachmaninoff concerto under Kurt Hetzel, conductor. He is also active as pianist and teacher in New York.

American with Harris' Symphony. As when Koussevitzky performed the work recently in New York, it registered its typical, sincere moods, rhythmic variety and adept craftsmanship. The composer was present and the audience called upon him for repeated bows.

Tureck Plays Beethoven Concerto

Philharmonic-Symphony Society, John Barbirolli conducting, Rosalyn Tureck, pianist, Simeon Bellison, clarinetist, soloists; Carnegie Hall (matinee), March 17. Program:

Concerto, A minor, Vivaldi-Vené; Concerto, E flat (Emperor), Beethoven; Concerto Rondo for clarinet, Mozart-Bellison; L'Arlésienne Overture, Bizet.

A broad, atmospheric reading of the opening classic gave elevated pleasure. Ruggero Vené's transcription of Vivaldi's A minor violin concerto was derived from Bach's arrangement of the same work for organ. The Vené version has fine style and expert writing.

Musically transplanted, too, was the Concerto Rondo, originally made by Mozart for piano and orchestra. The Bellison transference has useful purpose for it adds delightfully to the sparse solo material for the clarinet. Mr. Bellison's playing was ingratiating and splendidly musical.

Miss Tureck has been heard to better advantage in New York than at this matinée. Like many another pianist, she thought of the Emperor Concerto as mainly symphonic, which is proper, but to achieve the suggestion of largeness she drove her naturally agreeable tone unduly and fell into some hardness of utterance. The result was a too great contrast when she sounded the softer episodes with delicately restrained dynamics. However, the soloist kept the noble organic line of the composition in constant evidence, and gave renewed assurance of her firm musical grasp. The audience rewarded her becomingly.

Piston Concerto Premiered

National Orchestral Association, Leon Barzin conducting, Ruth Posselt, violinist, soloist; Carnegie Hall, March 18, evening. Program:

Overture to The Bartered Bride, Smetana; *Concertstück for violin and orchestra, Bosmans; **Concerto for violin and orchestra, Piston; Concerto in A minor, Dvorak.

* First time in New York.
** World Premiere.

The repertoire required of a young artist, according to Leon Barzin, was disclosed at this evening concert of the National Orchestral Association on March 18 under his direction. Ruth Posselt, young American violinist, was soloist and the program included the world premiere of Walter Piston's concerto written for this artist last summer. Miss Posselt played it as though appreciative of what the native composer had provided for her talents. The work, in the usual three movements, smacks of the so-called modern idiom, is cleverly constructed and is romantic in content. The finale provides the inevitable cadenza and the entire score gives ample opportunity for virtuosic display on the part of the interpreter, a situation which Miss Posselt met capably. The composer bowed from a box.

The other novelty was the concertstück by Henriette Bosmans, Dutch pianist and composer and, although in one movement and apparently of diffuse ideas and uncertain rhythms, is likewise a *tour de force*. Miss Posselt here also fulfilled the technical demands required albeit the orchestra sometimes intruded too forcefully. The Dvorak score was no surcease after the two modern items and Miss Posselt read it more from the standpoint of style than technical prowess. Smetana's brilliant overture found Mr. Barzin and players lustily prepared for the varied postludes.

Stokowski Emerges in the East

Philadelphia Orchestra, Leopold Stokowski conducting; Carnegie Hall, March 19. Program:

Prelude, E flat, Shostakovitch-Stokowski; third symphony, B minor, opus 42, Gliere; excerpts from the third act of Parsifal, Wagner-Stokowski; Russian Easter, Rimsky-Korsakoff.

Leopold Stokowski returned to the podium at Carnegie Hall after several months of Hollywoodizing that did not seem in any way to have impaired his abilities as an orchestral interpreter. He led the Philadelphia organization (of which which he is a non-resident conductor), with understanding and brilliance, and of course here and there with some effective theatricalism, as has come to be expected of Stokowski. That trait expresses itself in the nature of his gesturing, and in occasional exaggerations of tempi and dynamics. Throughout, however, the orchestra played with fine finish of execution and superb quality of tone.

The Gliere work, subtitled Ilya Murometz (a Russian hero of folklore) fades badly as the years roll on, and gives the impression of emptiness and artificiality, despite the typical Stokowskian touches in presentation.

In the Parsifal music, cleverly coordinated by the arranger, one heard the least of arbitrary batonship, and this was the high artistic point of the evening. The Shostakovitch piece, originally for piano, is atmospherically transcribed.

N. Y. Federation Discusses Spectatoritis

At the Great Northern Hotel, on March 15, the New York State Federation of Music Clubs gave a luncheon and symposium, the topic chosen for the latter being Spectatoritis—the American Disease. Mrs. Vincent Ober, president of the National Federation, was the chief guest of honor, and Mrs. Cahill, president of the State branch, presided. Leonard Liebling led the discussion, and other speakers were Mrs. Cahill, Mrs. Ober, Mrs. Edgar Stillman Kelley, Dr. Hugh Ross, Robert Haven Schauffler, Alexander Richeter, Ethel Peyser, Barbara O'Brien, and Geoffrey O'Hara.

Spivakovsky to Make New York Debut

Tossy Spivakovsky, Russian violinist, makes his first American appearance in recital in Town Hall on April 7. Mr. Spivakovsky appeared as a child prodigy in Germany, Denmark, Norway, Sweden, Holland and England. Recently he has given concerts in Australia and New Zealand, and master classes in violin playing for the University of Melbourne. For five years Mr. Spivakovsky appeared as soloist with the Australian Broadcasting Commission. His Town Hall program will include a Dvorak sonata, the Bach Chaconne (played in the original way, with triple stoppings, *legato*), the Concerto in D by Paganini, and Notturon and Tarantella by Szymanowski.

Art Project, WPA Photo

JOSEPH SCHUSTER and MISHEL PIASTRO MEET MAYOR LA GUARDIA

backstage at the Metropolitan Opera House at the recent concert sponsored by the Mayor and the WPA in cooperation with the National Committee for American Music. The violinist and cellist were heard in the Brahms double concerto. Left to right: Horace Johnson, New York director of the WPA Music Project; Mr. Schuster, the Mayor, Newbold Morris, chairman of the City Council and Mr. Piastro.

Metropolitan Opera Closes Sixteen Weeks' Season

Swarthout Sings First New York Carmen—Carl Hartmann Returns as Tannhäuser—Brownlee as Scarpia, Kipnis as Hagen Features of Final Span—Tour and Post-Season Performances Begun

Closing its regular sixteen weeks' season on March 16, the Metropolitan Opera Association embarked on an active spring schedule that includes several post-season performances in New York, and visits to Boston, Rochester, Cleveland, Atlanta, Baltimore, Dallas, New Orleans. The season ended with two promised revivals unredeemed — those of The Bartered Bride and Le Coq d'Or.

The final fortnight on Broadway included mostly repetitions of repertoire works though there were repetitions of two late winter revivals, and several impersonations, new to New York.

Of considerable interest was Gladys Swarthout's first Metropolitan Carmen. Carl Hartmann, German tenor, returned as Tannhäuser. John Brownlee sang Scarpia in Tosca for the first time here, and Leonard Warren assumed the role of Valentin in Faust with success. Alexander Kipnis was a dramatic Hagen in the final hearing of Götterdämmerung, which concluded the season.

The Last Tännhauser

Several changes marked the final performance this season of Tännhauser on March 8. Herbert Janssen replaced Lawrence Tibbett, who was indisposed, and Carl Hartmann, formerly associated with the company, returned to sing the title role. Mr. Janssen as Wolfram sang mellifluously and effectively and was a courtly figure. Mr. Hartmann's impersonation was vigorous and virile, although vocally there were moments when more tonal clarity and less effort would have enhanced his work. Alexander Kipnis, singing the Landgraf for the first time, gave a dignified and authoritative delineation.

Needless to say, Kirsten Flagstad's Elisabeth was one of beauty throughout despite her recently taxing schedule. Kerstin Thorborg was a forceful Venus. John Carter, Douglas Beattie, Anthony Marlowe and John Gurney were the other minstrels and Maxine Stellman sang the shepherd's role. The Leinsdorf reading was spirited and propulsive.

Third Marriage of Figaro

At the Saturday matinée of March 9, Mozart's sparkling score and Da Ponte's Frenchily farcical libretto charmed anew for a vast audience which evidently had not been influenced by the New York newspaper critics who took the performance to task for stylistic inaccuracy after the recent revival-premiere.

This third hearing employed the now familiar cast: Mmes. Rethberg, Sayao, Novotna, Petina, Farell, Browning, Stellman; and Messrs. Pinza, Brownlee, De Paolis, Lazzari, D'Angelo. Ettore Panizza conducted, and as before, helped the music to sound its best scintillance and sentiment. Edward Johnson did a wise and shrewd thing when he returned Mozart's great opera to the repertoire of the Metropolitan. It should draw many crowded houses next season.

Second and Final Siegfried

The second and last performance of Siegfried was presented on March 9 in the Saturday evening performances of The Ring cycle. The cast, a familiar one, had Melchior in the title role, Marjorie Lawrence as Brünnhilde, Schorr in his familiar Wanderer role, List as Fafner, Karin Branzell delivering Erda's lines, Natalie Bodanya as the Forest Bird, Laufkoetter as Mime and Olitzki as Alberich. Leinsdorf conducted a performance that was never permitted to lag and which bristled with fondness for sonorities.

Miss Lawrence is a keen portrayer of characterization. Her awakening scene in the final act was literally lived and took on an actuality which never stooped to mere impersonation. Control of voice, prodigality of gesture which made each posture meaningful, were evidence of the sincerity with which the Brünnhilde greeted the elements and then Siegfried after her long sleep. Melchior was in splendid form, vocally and histrionically while Schorr, except for his top tones, was a moving Wanderer.

Laufkoetter sang rather than intoned Mime's role and Olitzki is growing in his reading of Alberich's sinister part. Mme. Branzell made Erda more than of momentary importance while List was a sonorous dragon. Miss Bodanya's woodbird was well sung.

Madam Butterfly Makes Adieu

The final week of opera of the Metropolitan's regular season opened March 11 with Madam Butterfly, with a cast that functioned successfully in Puccini's ingratiating work.

Licia Albanese sang stylistically and acted movingly in the title part. Charles Kullman, an attractive figure at Pinkerton, gave ardor to his music and impersonation. John Brownlee was a suave and smooth-toned Sharpless; Lucielle Browning did the Suzuki role with especial sympathy; and Norman Cordon, always expert, gave force to his characterization of the Uncle-Priest. Gennaro Papi's baton commanded the performance admirably.

The Flying Dutchman Again

Sixth and final performance of the Wagner matinée cycle was The Flying Dutchman, performed on March 12 for a capacity audience which rewarded the singers and brilliant conductor Erich Leinsdorf with reverberating acclaim.

The cast, the same as at previous hearings this winter, needs no new reviewing, except to emphasize that it brought out all the necessary high musical and dramatic atmosphere of the work in hand.

Let it be said merely that the fully pleased listeners heard Kirsten Flagstad as Senta, Kerstin Thorborg as Mary, Herbert Janssen as the Dutchman, René Maison as Erik, Emanuel List as Daland and Karl Laufkoetter as a steersman.

The Second Pelleas

The same cast as participated in the revival a few days previous was heard in Pelléas et Mélisande on March 13. Georges Cathelat was a sensitive Pelléas, and Helen Jepson showed better understanding of Mélisande's assignment. Considerable growth was also manifested in Alexander Kipnis' reading of Arkel's part. John Brownlee again proved a convincing Golaud while Doris Doe made the role of Genevieve notable. Natalie Bodanya as Yniold and Nicola Moscona had their previous roles. The Leinsdorf reading at times ran too much to heavy sonorities for so subtly nuanced a score.

Lohengrin Bids Farewell

The last Lohengrin, on March 14, had a lustrous cast including Kirsten Flagstad as a radiant and opulent-toned Elsa, Lauritz Melchior in good voice and commanding in the title role, Marjorie Lawrence as a richly-dowered, highly dramatic Ortrud, Herbert Janssen as a lyrical Telramund showing growth in this singer's art of acting, Emanuel List as a benignant, sonorous King Henry, and Leonard Warren an unusually competent Herald. The performance moved with excellent spirit, the choral singing and rich costuming adding much to the tableaux, and Erich Leinsdorf was at his best as conductor in this lyrical work.

Swarthout in First Metropolitan Carmen

The Music School of Henry Street Settlement had its turn with a benefit matinée at the Metropolitan on March 15, and gave the only Carmen representation of the season. In addition it offered also the first local appearance of Gladys Swarthout in the role of the Merimée-Bizet heroine.

Miss Swarthout, always conscientious in everything she undertakes on the stage, had evidently devoted much preparatory thought to the music and character of Carmen, and kept somewhat too much to the letter of both, for her characterization did not suggest the freedom and spontaneity to which we have become accustomed from the best of previous enactments. More of impulsiveness, of gipsy abandon, of passion, should be shown in the adventures of the Sevillian siren. Her motives require less of subtlety and of mental deliberation than frank sensuousness or even sensuality. It appeared to experts that Miss Swarthout is not entirely set in the role, and possibly she will move and feel more freely in it after further experience in its delineation. As it is, she came close to complete realization in some of the chief episodes.

In the singing her performance gave more satisfaction, her darkly colored tones being appropriate to the Bizet measures, and she made her voice do the bidding of many of her moods most effectively. Entirely engaging were Miss Swarthout's attractiveness of face, figure and costumes.

Martinelli's Don Jose is a familiar matter at the Metropolitan, and he put ardor and drive into his contributions. Pinza repeated his excellent Escamillo, sung and acted with convincing propulsiveness.

Licia Albanese, the Micaela, registered strongly with her lovely vocalizing and appealing impersonation. Others in the cast who aided usefully were Thelma Voptika, Helen Olheim (Carmen's companions) George Cehanovsky, Alesso De Paolis, Louis D'Angelo and Wilfred Engelman. Wilfred Pelletier was in conductorial charge and kept matters moving briskly and euphoniously.

Brownlee Sings Scarpia

The cast for the last performance of Tosca, sung at the evening performance of March 15 was familiar except for John Brownlee as Scarpia. The Australian baritone met completely the vocal and histrionic requirements of his role proving a domineering, suave and at the same time vindictive police chief. Dusolina Giannini repeated her previously able delineation of the title role and Charles Kullman was a competent Cavaradossi. Norman Cordon, Louis D'Angelo, Alessio De Paolis, Wilfred Engelman, Arnold Gabor and Irra Petina completed the cast under Papi's direction.

Faust in Fifth Hearing

The final matinée in the regular season on March 16 brought the fifth and last offering of Faust under the baton of Wilfred Pelletier. Richard Crooks sang the title role with assurance; Helen Jepson was a personable Marguerite; Ezio Pinza a dashing and sonorous Mephistopheles; Wilfred Engelman did well as Wagner and Lucielle Browning was a vibrant Siebel. Leonard Warren as Valentine was in excellent vocal form, singing with rich, colorful tone and complete understanding of his role. The ovation he received was fully merited. Likewise Thelma Votpika raised the role of Martha from its usual routine secondary place to an important characterization. Mr. Pelletier's conducting was routine.

Götterdämmerung Closes Season

The Saturday evening performance on March 16 of Götterdämmerung was both the last of the Ring Cycle and of the official Metropolitan Opera season. After each act the principals, Kirsten Flagstad as Brünnhilde, Lauritz Melchior as Siegfried; Friedrich Schorr, Gunther; Alexander Kipnis, Hagen; Walter Olitzki, Alberich; Irene Jessner, Gutrune, and Karin Branzell, Waltraute, were given over-

Photo by Larry Gordon

PRINCIPALS IN THE PERFORMANCE OF CARMEN

by the Metropolitan Opera on March 15 for the benefit of the Music School of the Henry St. Settlement, New York, were guests at tea at the River Club on March 7 given by Grace Spofford, director of the school. Left to right, front row: Miss Spofford, Gladys Swarthout, who sang the title role and Mrs. George B. St. George, chairman of the benefit committee. Standing, left to right, Giovanni Martinelli and Ezio Pinza.

whelmingly enthusiastic ovations by the more than capacity house considering the four and five deep standees.

Erich Leinsdorf, who conducted, was again given a welcome which proves conclusively his great popularity with Metropolitan audiences. It must be said that in the few performances he has given of this immense work during his life, barely to be counted on the fingers of one hand, this last one was commendable in many ways. Save for the Funeral March, which allowed the brasses to predominate over-much and which could have been more moving and intense, and for a little haziness in the orchestra's support to the leading protagonists in the beginning, it was on the whole a comprehensive and comprehending performance.

Mme. Flagstad and Melchior were in best form and Kipnis, Olitzki and Branzell gave admirable characterizations in their compelling parts. Susanne Fisher, Irra Petina, Helen Olheim, Anna Kaskas, Lucielle Browning, and Thelma Votipka, all gave excellent support. To round out the cast of a presentation which was a worthy conclusion of a very notable season, Lodovico Oliviero and Wilfred Engelman were the two vassals.

Ninth Juilliard Summer School To Offer Courses in All Fields

Faculty Including Many Noted Artists to Provide Instruction In Performance and Theory—Education Forums Featured

With courses for everyone interested in music whether as professional or amateur, and a faculty of well-known artists and educators, the Juilliard Summer School begins its ninth session on July 8, with classes continuing until Aug. 16. Registration is on July 5 and 6.

Classes as well as individual lessons give the student the opportunity of studying a wide range of literature and of benefiting by class criticism.

The layman, advanced student, teacher and professional musician will find courses particularly adapted to his needs in every branch of music. Both instrumental and vocal instructors are interested in all students with a genuine appreciation and aptitude for music, regardless of their stage of advancement.

Noted Artists to Instruct in Performance

Specialized technics are taught in every department. Charles Hackett, tenor of the Metropolitan Opera Company, offers vocal instruction and also presents a course in operatic repertoire and stage technic. This class, as well as numerous classes in all departments, is open to auditors as well as students.

Study of the saxophone will be offered for the first time at the Summer School, directed by Sigurd Rascher, who has appeared as solo saxophonist, with both the Philharmonic and Boston Symphony Orchestras.

Coenraad V. Bos continues his course in the Art of Accompanying.

Sigismond Stojowski presents a course in the evolution of style and interpretation in piano literature. Others in the piano department are: Katherine Bacon, James Friskin, Sascha Gorodnitzki, Johana Harris, Alton Jones, Muriel Kerr, Guy Maier, Lois Maier, Arthur Newstead, Frank Sheridan, Luisa Stojowski.

With Mr. Hackett in the vocal department are Lucia Dunham, Fraser Grange, Belle Julie Soudant, Bernard Taylor.

Louis Persinger, in addition to individual and class instruction in the violin, will conduct a course in the analysis and interpretation of violin repertoire. Others in this department are: Louis Bostelmann, Edouard Dethier and Samuel Gardner.

Hugh Porter, who has been head of the organ department since the inception of the summer school in 1932, continues his instruction and class work and also offers a course in church choral music and accompanying. Charles Baker has been added to the staff with a course in oratorio.

Naoum Benditzky and Charles Krane conduct courses in cello and Theodore Cella in harp.

Guy and Lois Maier continue their work in two-piano ensemble; Hans Letz in chamber music. Peter Wilhousky offers courses in chorus, orchestra and conducting. Also in conducting are Louis Bostelmann and Fritz Mahler. Oscar Anderson, instrumental supervisor in the Chicago Public Schools, gives courses in band instruments and literature.

Composition, Theory and Education

Three prominent young composers are in the department of composition and orchestration—Howard Brockway, Ferde Grofé and Roy Harris.

In theory, ear-training, and keyboard harmony are: Igor Buketoff, Judson Ehrbar, Ada Fisher, Louise Havens, Isabel Lehmer, Bronson Ragan, Lydia Ranieri, Beatrice Schneider, Ruth Van Doren, and Beatrice Wilkinson.

In the department of music education and methods Mary Allison, directs the Layman's Music Courses as well as the Layman's Music Normal Course. These are based on the pedagogical technic of developing an understanding of music in the adult layman, as used in the Layman's Music Course, Inc., by its founder Olga Samaroff Stokowski. Winslow Cheney gives a course in memorization; Bernice Frost in piano methods and materials; Irving Kolodin, of the New York Sun, in music criticism; Irmgard Lehrer in recorder instruction and methods; Grace Pierce in public school music; Thomas Tapper in music history and appreciation; George A. Wedge, director of the Summer School, in theory methods and materials; Blanche Witherspoon in staging of operettas and pageants.

Henry Christmann will teach clarinet; Ernest Clarke, trombone; Fred Geib, tuba; Simon Kovar, bassoon; Bruno Labate, oboe; Arthur Lora, flute; Edward Montray, tympani; Lorenzo Sansone, French horn; William Vacchiano, trumpet, and Frederick Zimmerman, double bass.

Special courses for high school students include individual and class instruction in voice or instrument, theory and ear training, orchestra and band rehearsals and choral work.

A clinic series of forum programs on all phases of music education will be conducted by leading artists and educators. There will also be an extensive recital and lecture series. There will be faculty and student recitals as well.

Notables in Concerto Series at Juilliard

Rarely heard works were programmed on March 13 for the concerto series at the Juilliard School of Music. Albert Stoessel, Frederick Wilkins and James Friskin played Bach's concerto for violin, flute and piano; Edouard Dethier, Samuel Gardner, Hans Letz and Mr. Stoessel participated in Vivaldi's concerto for four violins; and Carl Friedberg was soloist in Schumann's A minor piano concerto. Willem Willeke conducted the senior orchestra of the Institute of Musical Art.

In the students' concerto series at the Juilliard Graduate School on March 16 the participants included Iris Lauritano, pianist, in Beethoven's first concerto with Ashley B. Miller, conducting; Rolf Persinger, violinist, in the Conus concerto under the direction of Celia Merrill; Norman Hollander, cellist, playing the Saint Saëns concerto with Elliott Morgenstern as conductor, and Joseph Battista, pianist in Rachmaninoff's second concerto under the baton of Igor Buketoff. The Juilliard School Orchestra participated.

In the chamber music series on March 19, d'Indy's suite in the ancient style enlisted Herbert Sorkin and Leo Panasewitz, violinists; Stephen Kondaks, violist; Norman Hollander, cellist; Ruth Freeman and Anabel Hulme, flutists; Sydney Baker, trumpeter; and John Bulik, double-bass.

Two movements from Dohnanyi's D flat string quartet, Op. 15 were played by Dorothy De Lay and Ruth Rink, violinists; Dorothy Colton, violist; and Nellis De Lay, cellist. Two Brahms numbers were given by Vivienne Simon with Jacob Schwartzdorf at the piano and Myrtle Wolsfeld playing the viola obligato.

Faure's C minor quartet for piano and strings, Op. 15 was played by Bertha Melnik, pianist; Leonard Posner, violinist; Sanford Schonbach, violist; and Joseph Tekula, cellist.

Ramsey in Organ Program

Vaughan Ramsey, organist of the Flatbush Congregational Church, gave a recital at the church last month which was greatly enjoyed. He performed works by Handel, Bach, Franck, and modern joyed the program. F. W. R.

"Evening of Premieres" Samples Native Operas

A novel "Evening of Premieres" giving excerpts from three new native operas in concert form at Carnegie Hall, March 17, brought to hearing the Introduction and Ballet Music from Deems Taylor's Ramuntcho, extensive passages from Thorwald, Viking opera by William B. Dinsmore, libretto by Marian Hazard; and the entire score of Beauty and the Beast, one-act opera by Vittorio Giannini, with book by Robert A. Simon. Josef Blant, who made his debut at the Stadium Concerts last summer, conducted seventy players from the Philharmonic-Symphony Orchestra. The program was given under the auspices of a civic committee headed by Mrs. Frederick T. Steinway.

A small platform served to suggest in some degree the comings and goings of the singers, and their pantomime was briefly suggested, though they wore conventional evening attire. It was a not wholly satisfactory procedure. Nor did the presence of a large orchestra at one side always make for the best intelligibility for the sung text. Mr. Blant, conducting without score, drew notable sonority from his orchestra.

Mr. Taylor's excerpts proved colorful and spirited, based apparently on Basque dance motives, and orchestrated smoothly and cannily. Mr. Dinsmore's work was the most ambitious of the evening, being heavily scored in music drama fashion, suggesting at moments the Wagnerian idiom, though also with some conspicuous lyrical passages suggesting arias. The Giannini opera, previously heard as a commissioned work over CBS Radio Workshop hookups, is a workmanlike, tuneful score, the book slightly satiric.

Singers heard in the Dinsmore opera were Emma Beldan, a large-voiced Nanna; Wilbur Evans, splendidly sonorous and heroic in his work as Thorwald; Pauline Pierce, appealing as Karen; and Ivan Ivantzoff, an experienced Gale. In Beauty and Beast, Germaine Bruyere was excellent as Beauty; Brooks Dunbar sang the Gardener; Henry Baird, the Beast; Anthony Scott, the Father; Pauline Pierce, the Story Teller; and Lorette Athola and Catherine Conrad, the Daughters. All the composers were present and took bows with the applauded singers and conductor. R. M. K.

Lorraine and de Solis Recital

Marion Lorraine, mezzo-soprano, and Solito de Solis, pianist, will give a joint recital on April 3 at the Junior League Club, New York.

Photo by Ezra Stoller

SCENE FROM MOZART'S COSI FAN TUTTE

as presented by the Opera Department of the Juilliard School of Music in four performances recently. The singers include Brenda Miller as Dorabella, Davis Cunningham as Ferrando, Vivienne Simon as Despina, David Otto as Don Alfonso, William Gephart as Guglielmo and Gertrude Gibson as Fiordiligi.

On Encore Songs

THE gingham dog, the calico cat;
The Dresden doll with China hat;
The cuckoo wild whose call doth mock,
The cuckoo tame within the clock;
The old Delft plate upon the rack,
The shepherd's call which answers back;
The naughty wind that goes "O—oo—o-oo!",
The awesome owl's "Tu whit, tu whoo!"—
These are some topics that hint WHAT's WRONG
With authors who write that ENCORE SONG!

—— o ——

Notice of Auction Sale

FOR SALE: At Metropolitan Opera House, New York City, a choice collection of OLD BOATS, ANCIENT BARKS including an OLD BARGE filled with horse feathers. While most of these craft are no longer high C- worthy, they apparantly have a few voyages left in them in quiet inland water where the weather is not so rough as on the open main. Apply to Cap'n Edw. Johnson at the dry-dock on W. 39th Street.

—— o ——

Two Conundrums

1. Q:
HOW can you get some great music played at the N. Y. World's Fair? A. Engage the Women's Symphony to play Bach's Air in G strings.

2. Q:
If a boy stole an oboe from the Philharmonic in Carnegie Hall, what motion picture would that remind you of? A. Gone With the Wood-wind.

—— o ——

Epitaph for a Tyrant

HERE moulders 'neath a barren knoll
A wretch whose form enclosed no soul,
Whose every art did hate bestow
And all mankind bowed down in woe;
Whose bloody band smeared history's pages
And turned back Time to darkest ages.

—— o ——

Prognostications as of April 1

THE Boston Symphony Orchestra will finance an expedition to Finland to rescue Sibelius. . . . Lots of people will think that this is the spring when they are going to greatly improve their golf games, including your editor. . . . Some real sensible sponsor will take the Crosley report, which has been telling advertising agencies for the last two years that all the public wants to hear is dramatic serials, and toss it into the waste-paper basket where it belongs, and there will be some real musical programs back on the air-ways. . . . This sponsor will be claimed to have made a revolutionary discovery, that music sounds better. . . . And he will be right. . . . New York traffic snarls will be untangled by making the bus companies obey their franchises, which forbid more than one bus in any block. . . .

Schang's Musical Almanack

FOR APRIL, 1940, WHICH HATH XXX DAYS

A record of musical birthdays and other memorable days, odd facts sometime perverted into fiction, all in a spirit of jest, laboriously compiled by F. C. Schang.

APRIL, 1940 VOL. 1, NO. 4

1—M.—ALL FOOL'S DAY. F. J. Haydn born, 1732. F. Busoni born, 1866. S. Rachmaninoff born, 1873. All right, call up Carnegie Hall and ask for Mr. Carnegie if this sort of thing gives you pleasure.

2—Tu.—Concert public, confused by benefits for Finns, Czechs, Poles, *et al.*, decides to go to the movies, 1940. Charles Courboin born, 1886.

3—W.—R. De Koven born, 1859. M. Castelnuovo-Tedesco born, 1895.

4—Th.—Pierre Monteux born, 1875. About this time watch out for the person who claims an early rose is blooming in his garden.

5—F. —Louis Spohr, composer of 15 violin concerti (his favorite spohrt) born, 1784. Wedding bells for Pocahontas, as glamour deb of her day marries John Rolfe, 1614.

6—Sa.—Very cold at the North Pole, 1909, when Com. Peary arrived.

7—Su.—Very hot in Florida, 1513, when Ponce de Leon landed with two press agents, three bathing beauties, a jai alai team and a kennel of whippets.

8—M. —G. ("Devil's Trill") Tartini born, 1692. Sir Adrian Boult born, 1889. N. J. Miaskovsky born, 1881. First performance of La Gioconda at La Scala, 1876.

9—Tu.—Paolo ("So Long") Tosti born, 1846. Lee surrenders at Appomatox Court House, Va., 1865. "Gone With the Wind" started, 1866. Finished, 1930.

10—W. —Sigmund Spaeth, only musician who also knows the rules of bridge and tennis, born, 1885. Golden State renamed "Grapes of Wrath Country," 1940.

11—Th.—Sir Charles Hallé, born, 1819.

12—F. —*If a list of great singers one cons*
He'll find at the top cute Miss Pons.
No voice is there sweeter, more thrill-y,
So here's a salute to our LILY.

It's a girl at the Pons's, Cannes, France, 190?.

13—Sa.—First performance of Messiah in Dublin, 1742. Thomas Jefferson, first American to own a Strad, born, same year.

14—Su.—Edgar Stillman Kelley born, 1857. First Lakmê at Opéra-Comique, Paris, 1883.

15—M.—This is the day when, sad to relate, a tax must be paid to the Empire State.

16—Tu—Province of N. J. Offered for sale in England for $25,000, 1681.

17—W.—A. Schnabel born, 1882. Epidemic of Spring Fever, 1940.

18—Th.—Leopold Stokowski, arranger of Bach chorales and rearranger of orchestra sittings, born, 1882. Paul Revere, inventor of one night stand, opens concert tour in Lexington, 1775.

19—F. —Charles Duryea gives gas buggy first test, 1893.

20—Sa.—Adolf Hitler, responsible for a lot of musicians being in the U. S. A., born 1889. G. Piatigorsky born, 1903.

The Sun ablaze, refulgent o'er us,
Enters this day the sign of Taurus.

21—Su.—Charles Duryea gets first parking ticket, 1893.

22—M. —The Four Great Powers (sopranos, tenors, conductors and critics) sign the Treaty of Ansonia, settling for all time the tempi of Wagnerian operas, 1940.

23—Tu.—Albert Coates born, 1882. 24—W.—Garden hint: A light mulch of salt hay is good for the strawberry patch. If too mulch trouble, use plain sand.

25—Th.—First performance of Puccini's Turandot at La Scala, 1926. Melba's "farewell' in La Boheme at Manhattan Opera House, 1907.

26—F. —Wrap parcels securely and mail early. Only 243 days to Christmas.

27—Sa.—First performance of Gounod's Roméo et Juliette. Paris, 1867.

28—Su—*Rogation Sunday.* Harold Bauer born, 1873.

29—M. —Sir Thomas Beecham born, 1879.

30—Tu.—Franz Lehar born, 1870. World debut of Debussy's Pelléas et Mélisande, Opéra-Comique, Paris, 1902. N. Y. World's Fair opened, 1939.

Pauly and Ricci Extend Artistic Scope Notably, Says Albert Morini

Adding a new role to her American repertoire, Rose Pauly, Hungarian dramatic soprano, will sing Carmen for the first time in the United States this spring, according to announcement made last week by Albert Morini, the artist's manager. When interviewed, Mr. Morini was enthusiastic both about the soprano's impersonation of this role, which she has sung one hundred times in Spanish and German in Europe, but never in this country, and about the recent success of another of his artists, Ruggiero Ricci, violinist. The latter returned to the New York recital platform in a Carnegie Hall program after a new period of work with his first mentor, Louis Persinger, who trained Ricci for his sensational performance as a child prodigy in the Mendelssohn Concerto with the Manhattan Symphony Orchestra at the age of nine.

"Although Mme. Pauly has a repertoire of sixty-seven roles," said Mr. Morini, "the engagement of this dramatic soprano, noted in Strauss' Elektra, to do Carmen in Philadelphia in June associated as she is with the drive, power and tragedy of the former role, is really of the greatest interest.

"Mme. Pauly, whose career in America dates from the night she thrilled a New York audience with her singing in a concert version of Elektra with the New York Philharmonic under Rodzinski at Carnegie Hall in 1937, is of course not new to Carmen. She has had the greatest success with this work in all the capitals of Europe as well as with Tosca, which she will also do at Robin Hood Dell under the direction of Smallens. These two operas may also, in all probability, be heard in New York this summer.

"Becoming an American"

"The Hungarian soprano," continued Mr. Morini, "whose birthplace came to be called Czechoslovakia, which then fell into the hands of Germany, and who travels under an Egyptian passport, is fast becoming an American. At the recent Inter-faith President's Day Symposium, held at the Hotel Astor on March 1, a meeting in which 700 women's club presidents participated, Mme. Pauly, who appeared as soloist, began her recital with the Star-Spangled Banner, of which she knows all four stanzas. In this symposium, called to stress faith and tolerance, the artist represented the field of music."

Mme. Pauly, who numbers among her many dramatizations Venus in Tannhäuser, Leonore in Fidelio, and Ortrud in Lohengrin, has particularly made the roles of Salome and Elektra her own. She is very anxious to bring another Strauss work before the American public, a work never before done in this country, Die Frau ohne Shatten (The Woman without a Shadow). This opera, also a von Hofmannsthal collaboration and composed in 1910, is, according to Mme. Pauly, one of Strauss' great works and his favorite opera.

"Besides her outstanding success in opera," said Mr. Morini, "the reception she has received in her Lieder recitals has been more than heart-warming. A recent all-Sibelius program in Los Angeles sent the audience into the most enthusiastic and clamorous applause. Lowell, Mass., where Mme. Pauly has been asked to give a similar program, will be hearing her shortly.

"In her Lieder programs for next season," Mr. Morini went on, "she will include for the first time a group of Spanish songs, both folk and modern, as well as songs in Hungarian and Czech. I also expect to present Mme. Pauly in joint recitals with the composer Mario Castelnuovo-Tedesco. With the soprano singing Mr. Castelnuovo-Tedesco's songs as well as others, and the composer at the piano, these programs should be of particular interest.

A Violinist Matures

"But that's not all," Mr. Morini said happily. "There is more excitement in my office. The acclaim of the violinist, Ruggiero Ricci after his return concert at Carnegie Hall on March 1, is typical of the general bubbling activity here.

"Playing for the first time in his full maturity since as a child of nine in 1929 he startled critics with his remarkable gifts, Ricci was acclaimed by both public and critics that night. All around me I heard gasps of amazement, and remarks to the effect that this was probably an historical concert in the annals of violin playing.

"The hall was filled with many violinists, professional as well as students and some of their encomiums were the most objective and knowing to be found anywhere. After performing the Paganini Caprice in the manner he did, they readily admitted the uncanny wizardry of his playing. There were many violinists who had heard Joachim and Ysaye and they couldn't recall when they had experienced anything more electrifying.

"Forty different out-of-town managers and representatives of women's clubs came to congratulate me after the concert. I cannot tell you how delighted I am with his success. In private life, this boy, who possesses a God-given genius, is the most unspoiled, unassuming and good-hearted person that one could imagine.

"At the Mosque Theatre in Newark, he played the Mendelssohn Concerto on March 14 for the benefit of the Red Cross and the cheering audience of 5,000 was one of the most happy and excited I ever beheld. In the next few weeks I shall be able to announce his summer and fall schedule.

"With artists like Pauly and Ricci among my roster, of whom many are outstanding in their fields, I feel confident of the fulfillment of many hopes and plans," concluded Mr. Morini. F. F. R.

Photo © by Leon Elzin

RUGGIERO RICCI

Photo © by Leon Elzin

ALBERT MORINI

© Photo-Schmidt.

ROSE PAULY AS CARMEN

Arthur LeBlanc, Violinist from "Evangeline Country," on Tour

Arthur LeBlanc, Canada's foremost violinist, has given more than seventy-five concerts in Canada and the United States since his return from Paris in 1938.

Born in the beautiful "Evangeline" country of Acadia, where he first appeared in public recitals at the age of ten, the artist was sent to Quebec City to study under Professor Gilbert. He afterwards entered the New England Conservatory of Music and became a pupil of Richard Burgin and Felix Winternitz. In New York City, he studied with Bernard Sinsheimer.

In 1930, Mr. LeBlanc was awarded a scholarship by the French Government and proceeded to Paris where he had as teachers Maurice Hayot and Jacques Thibaud. Shortly after, he was awarded the highest honors by the Ecole Normale de Musique de Paris, the judges then being Georges Enesco, Alfred Cortot, Firmin Touche and Paul Kochanski.

Triumphal Return from Europe

Upon his return to Canada, following successful appearances in the capitals of Europe, Mr. LeBlanc played in Quebec before capacity houses in recitals and as soloist of the Societe des Concerts Symphoniques de Montreal and with the Quebec Symphony Orchestra. His interpretation of the Brahms' Concerto was characterized as a triumph.

This season Mr. LeBlanc gave three recitals in New York City, one in Town Hall and two in Carnegie Hall.

His spring engagements, already a busy schedule, are still continuing. On March 31, he played in New Bedford, on April 7, he will give a concert in Jordan Hall in Boston. Other dates include: Hudson, April 11; Gardner, Mass., April 14; Quebec on April 24, which will be his second recital there this season, and Montreal on April 26.

Mr. LeBlance will also be heard as soloist with the Toronto Promenade Symphony Orchestra on May 30, playing the Mendelssohn Concerto under Reginald Stewart.

The young violinist is particularly happy over the interest shown in his coming Boston recital, where he has not been since 1930 and where he studied before his departure for Paris. For this concert Mr. LeBlanc will include, in an interesting and varied program, the Brahms Sonata No. 1, and the Fauré Sonata in A major.

Kate N. Kinley Fellowship Contest Is Announced

The Board of Trustees of the University of Illinois and the committee in charge announce the ninth annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship.

The fellowship, open to graduates of the College of Fine and Applied Arts of the University of Illinois and to graduates of similar institutions, yields the sum of $1,000.

Candidates proposing to do creative work in Art, Music or Architecture must file with the committee examples of their work to substantiate their claims of "unusual promise." Those proposing to study in the executive or interpretative fields of music must submit to an examination at the University in June.

Applications should reach the committee not later than May 15. Requests for application blanks and instructions should be addressed to Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Building, University of Illinois.

Carrasco Sings in Milan and Rome

Gustavo Carrasco, American singer, was heard in a program of arias and songs in Milan, Italy, and with the Dopolavora Civico. On March 1 he sang at the Royal Conservatory in Milan, works by Schubert, Schumann, DeFalla, Respighi, De Fuentes, and the Americans Kountz and Cromweed. The latter was represented by his song, Spring (Ms.), sung for the first time. The concert society, Great Masters and Interpreters presented the singer.

Exotic Facets of the Native Dance in N. Y. Programs

By ROSALYN KROKOVER

Dance Editor, Musical Courier

There is an exotic tinge in the true native dance that makes it a welcome addition to the stately classic ballet. Even the so-called Modern Dance, with all of its vigor, often in mediocre hands, degenerates into formula; but the native dance, competently done, is always refreshing. It bears the same relationship as the folk tune does to the symphony: the former is the natural expression; the latter is the more sophisticated expression of a race. True, some native dances have a definite art form and are far more complicated than folk music, but the total effect is similar.

The most outstanding feature of last month's recitals was the predominance of the native dance. Argentinita returned, displaying her incomparable artistry in Spanish dances; Ana Maria made her American debut, also with the Spanish dance; La Meri gave an illustrated lecture of the traditional dances of India; Katherine Dunham brought the Negro Spirit to New York; and Huapala again demonstrated her talents in a recital of Hawaiian dances.

Spain's Art from Two Aspects

Argentinita, and her Spanish ensemble, Antonio Triana and Pilar Lopez, dancers; Rogelio Machado, pianist, and Carlos Montoya, guitarist, gave three different performances in New York within a month. Each member of the company is an artist individually and collectively. They produce an evening's artistic enjoyment that is not easily forgotten. The dynamic contrasts which these dancers demonstrate with their castanets, and their intriguing rhythmic patterns are enough to make the most meticulous musician sit up and take notice. The dances ranged from Spanish folklore and early nineteenth century to twentieth century satire. Many dances had to be repeated in all the programs, and encores were demanded of the accompanists in their solo contributions.

Another program of Spanish dances was presented at Ana Maria's New York debut on March 10 at the Guild Theater. This beautiful young dancer was assisted by Jose Fernandez, dancer; Carmen Delfin, composer-pianist; Rey De La Torre, guitarist (classic), and M. Terado, guitarist (flamenco). Ana Maria's youthful vitality tends to exaggerate her movements, thereby losing the subtlety of the true Spanish dance. However, a large audience was fascinated by her expressive beauty and elaborate costuming. Jose Fernandez danced with his usual amazing alacrity, accompanied by Raymond Sachse. The instrumentalists all contributed to the interest of the program and shared honors with the dancer.

Hawaii Interpreted by Huapala

In direct contrast to this came the restful dancers and music of Hawaii, presented by Huapala, assisted by the Ilima Islanders and La'i Rose, Aloha Shaw, Tapu Kaua, and Philippa Pollenz at the Guild Theatre. Huapala is a sincere disciple of Hawaiian art and with her group of four accomplished dancers, portrayed the life and ceremonial customs of the natives with authenticity. The dances are symbolic in form and the signs are accompanied by a continuous rhythmic hip movement. A happy but calm and informal atmosphere prevails during the program.

Katherine Dunham Shows Negro Dance

Katherine Dunham revealed for the first time in New York, the true Negro Dance Art at the Windsor Theatre on Feb. 18. Miss Dunham has done wide research as a Rosenwald Fellow, and has also received a grant from the Rockefeller Foundation. She is not only a scholar but has a true insight into the theatre, and has introduced the dance of her people in a highly provocative manner. Starting from the Latin-American primitive dance, she has developed it to an incredible degree. A ballet group of fourteen provided a variety of solo and group dances including Primitive Rhythms, Mexican and Cuban Rhumbas. Le Jazz Hot, a medley of North American colored dances were fluorescent examples of the true subtlety of the colored social dance.

It is obvious that Katherine Dunham is a keen and prolific composer. Her patterns are naturally and effortlessly woven. The costuming was brilliant when the occasion demanded, while the music and native accompaniments were always sensitively contrived. Special notice should be given the unique dancing of Tally Beatty and Archie Savage; the drum interlude by Gaucho Savage was highly impressive. The initial performance met with instant success, and the group was engaged to appear again at the same theater every Sunday evening during the month of March. It is also interesting to note that they were scheduled to appear for NBC Television on March 23.

HUAPALA AND HER GROUP

Photo by Katherine Joseph

A MOMENT FROM TI'COCOMAQUE,

a dance number on an Afro-American theme, given by Katherine Dunham, Archie Savage and Talley Beatty.

La Meri in Lecture-Recital

The Museum of Costume Art stressed the relation of costume to the dance by presenting La Meri in a lecture-recital at the New York Junior League. La Meri has not only mastered the delicate intricacies of dancing in India, but also possesses the gift for delivering an enlightening lecture. It is necessary for the spectator to have an understanding of the technical, the philosophic and the classic theories upon which this art form is based in order to afford a true appreciation. For this reason, La Meri's enlightening remarks are always welcome.

Native dances did not comprise the sum total of New York recitals during the past month. American contemporaries were well represented, and outstanding among them were Koner, Junger, Graham and Shawn.

Two American Entrants

Pauline Koner again gave proof of her vivid personality in a performance on the Dance Theater Series of the Y.M.H.A. Miss Koner possesses a technique that knows no limitations; a solid musicianship and an abundance of intellectual vitality marks her recitals. It is with authority that Pauline Koner utilizes social significance in her dance forms, for she has travelled widely, and studied the trend of events while appearing through Europe, Egypt and Palestine. Her style is intensely individual; from a rigid academic background she has evolved a highly personalized technique to meet the requirements for her particular type of expression.

The same series later presented Esther Junger, another important figure in the American dance world. Miss Junger has a definite talent and her compositions are substantially built, but on the whole, her performance lacks color. More contrast in the costuming would probably help tremendously. Miss Koner assisted in two numbers, Judgment Day, from the text of the same name by James Weldon Johnson, and Cinema Ballerinas, a hilarious satire beautifully done. The welding of the two personalities produced an extremely satisfactory result.

Ted Shawn and His Dancers Bid "Adieu"

Ted Shawn brought his ensemble of eight men dancers to Carnegie Hall for a series of three concerts. O Libertad, an American Saga in three acts, with choreography by Ted Shawn and music by Jess Meeker, was the first presentation. This was followed by Dance of the Ages, a four-movement work, depicting the elements, Fire, Water, Earth and Air. Members of the group collaborated with Shawn in the choreography, while Jess Meeker was again responsible for the musical score. Although many striking effects were achieved in both works, it is hardly possible to set these gigantic themes choreographically. The series closed with The Dome, a program of divertissements. It was in this offering that the dancers had the opportunity of projecting their individual skill. Barton Mumaw, Frank Overlees, Wilbur McCormack, Fred Hearn, Frank Delmar, Harry Coble, John Schubert, and Sam Steen all deserve special attention for their excellent ensemble and solo work. Jess Meeker, as well as being a fine pianist, is an ingenious composer for the dance. Eva Sikelianou's experiment, Excursions Into Visible Song is an interesting venture into the possibilities of correlating song with movement. Shawn has made it possible for this array of talent to develop into individual artists.

Graham and Her Group Appear

Martha Graham and her Dance Group appeared recently in the Student's Dance Recital series at Washington Irving High School. American Document,

(*Continued on page* 54)

BAMPTON

DRAMATIC SOPRANO • METROPOLITAN OPERA ASSOCIATION

The Public and the Critics Cheer!

BRILLIANT
St. Louis Globe-Dem., Oct., '39

"Rose Bampton, brilliant American soprano, demonstrated extraordinary ability in her operatic debut as "Aida." She proved to an enthusiastic audience of more than 3,000 that American singers have earned their place in the forefront of the operatic galaxy."

POETIC
Chicago American, Nov., '39.

"Hers is an Aida of charm and poetic allure, artistic to her fingertips, the lovely soprano sings with all the graces of the refined vocalist."

DELIGHTFUL
Shreveport, La. Times, Dec., '39

"Her phenomenal range and her clear enunciation make her one of the most delightful singers of the day."

GRACIOUS
Chicago Times, Dec., '39

"Mark down on your list of rising 'greats' the name of Rose Bampton who sang Sieglinde. It is a warmly human and gracious conception, sung magnificently."

SPLENDID
Albuquerque, N. M. Journal, Dec., '39

"Charmed her audience of 2,000 persons not only by her splendid voice, but by her poise and agreeable stage attitude."

IMPASSIONED
N. Y. Evening Post Jan., '40

"Miss Bampton's brilliant voice and her impassioned singing were features of the program."

FLAWLESS
N. Y. World Telegram, Jan., '40

"Rose Bampton came through with the operatic equivalent of a home run as a pinch hitter last night, when she gave a flawless performance in Aida."

EXPRESSIVE
Rochester Times Union, Feb., '40

"Her singing showed her to be the possessor of a brilliantly expressive dramatic soprano voice which she uses with communicative intelligence."

STRIKING
Montreal Gazette, Feb. '40

"The soprano's voice is a striking one, principally because of the versatility with which it is used, the ringing high tones and the pure and easy production of sound. She manages her voice and the music like a true artist."

REMARKABLE
Toronto Globe and Mail, Feb., '40

"The dramatic soprano from the Metropolitan Opera has a towering voice capable of prodigious power and likewise of the most delicate of diminuendoes. It is a voice of remarkable tonal quality and amazing range."

LOVELY
Davenport, Ohio, Times, March, '40

"Her voice is very lovely, clear in color, rich in tone and texture, flexible and pure and of unusual range."

Management: Evans and Salter New York
Division: Columbia Concerts Corporation of Columbia Broadcasting System

Sigma Alpha Iota Boasts Many Prominent Members on West Coast

(*Picture on page 3*)

A striking feature of the growth of Sigma Alpha Iota, national music fraternity for women, and the noteworthy success of its national program is the number of prominent music leaders, composers, and present day concert artists holding membership in this fraternity and their active participation in all of its activities. With the next national convention scheduled for Los Angeles in 1941, attention is focused on the West Coast, where many S.A.I. members are making vital contributions to the nation's musical life. Among them are the following:

Among West Coast Leaders

Mrs. Leiland Atherton Irish has been a leader in the music and civic life of Southern California for two decades. She has been a guiding hand of Hollywood Bowl's Symphonies under the Stars since 1925, and the Executive Vice-president and Secretary of the Philharmonic Orchestra of Los Angeles since 1934. After William Andrews Clark, Jr., founder and for fifteen years sole guarantor of the Philharmonic, died in 1934, Mrs. Irish was among those who inspired the organization of the Southern California Symphony Association, the non-profit civic group which sponsors the Philharmonic Orchestra in the winter, and the Symphonies under the Stars. Although Mrs. Irish is at her desk daily in connection with the symphony season, she also is active in other musical projects, and frequently a speaker at civic affairs.

Ruth Miller Chamlee, soprano and former member of the Metropolitan Opera, is an honorary member of Sigma Tau chapter. In addition to her own concert tours, and those with her husband, Mario Chamlee, she conducts classes for singers in Radio Technique, and in this work receives the cooperation of The Station of the Stars. Mme. Chamlee has sung with the Society of American Singers, Scotti Opera Company, Cincinnati Opera and the Chicago Civic Opera Company, as well as at the Metropolitan.

Radiana Pazmor, linguist, singer and teacher, is an honorary member of Alpha Omicron Chapter. She began her public career as pianist, but later found singing more interesting. Equally at home in Bach cantatas, Lieder, modern French and ultra-modern music of all nations, Miss Pazmor has sung in Berlin, Paris, London, New York City, and in her native California.

Composer-Pianist's Score Heard

Elinor Remick Warren, American composer-pianist, is an honorary member of XI chapter. Her compositions include songs, piano selections, choral works, and more recently, orchestral scores of major proportions. One of Miss Warren's best known works, The Harp Weaver, a cantata for baritone soloist, women's chorus, and orchestra, has been performed in music centers throughout the United States, its most recent performance in Los Angeles by Sigma Alpha Iota with the composer at the piano. Her new work, The Passing of King Arthur, was given its premiere recently by the Los Angeles Oratorio Society and Philharmonic Orchestra. Miss Warren's concert engagements this season include a program at Santa Monica and Occidental College of her latest piano compositions and songs.

Lillian Steuber, California pianist, and honorary member of Sigma Tau chapter, includes among her appearances soloist with the Los Angeles Philharmonic under Klemperer and Rodzinski; soloist under Slonimsky in the Hollywood Bowl; twice soloist under Sokoloff which included a performance of a Haydn concerto and A Pagan Poem by Loeffler in San Diego Bowl; also appearances in the Carmel Bach Festival and Pasadena Bach Society; Coleman Chamber Series in Pasadena; in Mexico by invitation of the Department de Bellas Artes, and Chamber Music appearances with prominent artists. Miss Steuber is a member of the Penstemur Trio (Michel Penha, cellist, Alexander Murray, violinist) which is scheduled for a series of concerts throughout California this season.

Edith Knox, concert pianist and artist teacher, is an honorary member of Sigma Tau chapter. This young California pianist has had appearances in Carnegie Hall, the Hollywood Bowl, as soloist with Symphony Orchestras, and in recital throughout the country. Following study with Olga Steeb, Josef Lhevinne and Sigismund Stojowski, Miss Knox was awarded a Fellowship in the Juilliard Graduate School, where she studied with Alexander Siloti. After her first year at Juilliard she was made an assistant teacher there. Then came two years of concertizing in Europe. Since returning to the United States in 1934, Miss Knox has divided her time between concert appearances and teaching.

Ruth Haroldson, violinist - conductor, who is head of the String Department of Whittier College, was recently appointed conductor of the Los Angeles Woman's Symphony, receiving this appointment after three decades of male leadership. In connection with her college work, Miss Haroldson directs the instrumental ensembles and College-Community Symphony of sixty-five pieces. Her College Chamber Music Groups and String Ensembles are heard frequently in Los Angeles and Pasadena concerts. Her solo career includes appearances with the Chicago Symphony and concert tours of the Middle West and Pacific Coast.

Has Published Many Scores

Madalyn Akers Phillips, composer-organist, has published works which range in character from a simple cradle song to orchestral works, arrangements for the piano, and organ, and songs both secular and sacred. Her works have been featured on programs by such artists as Lawrence Tibbett, Dusolina Giannini, and Guy Maier. Mrs. Phillips' latest achievement is a sacred drama set to music depicting the Biblical story of the Ascension of Jesus. It is said of Mrs. Phillips that she is the first woman to successfully write and score a concerto for pipe organ and symphony.

Frances Stults Campbell, president of the Los Angeles Oratorio Society, is past president of the Schubert-Wa Wan Club, past national officer of Sigma Alpha Iota, past president of its Kappa Alpha Alumnae chapter and also past president of the Hostess Presidents Club, and is now serving as chairman of American Music on the State Board of the California Federation of Music Clubs. In recognition of her ability as pianist, Mrs. Campbell was elected to membership in Pi Kappa Lambda, the National Honor Society in Music. Her piano instruction was received from Godowsky, Oldberg, and Mirovitch, and voice training from her brother, Walter Allen Stults, and the late Edmund J. Meyer. This is Mrs. Campbell's eighth season as president of the Los Angeles Oratorio Society, a group of 150 singers now in its 27th season and affiliated with the Los Angeles Philharmonic Orchestra.

A leading figure in Sigma Alpha Iota's West Coast activities is the fraternity's National First Vice-president Mrs. D. D. Rasco. Mrs. Rasco is a music supervisor in the Los Angeles County Public Schools and also a concert violinist. She is a member of the Board of Directors of the Los Angeles Woman's Symphony and a member of the Honorary Committee for the National Music Educators Convention in Los Angeles.

MAX ALTGLASS

recently completed his sixteenth season as tenor of the Metropolitan Opera. He will continue teaching at his New York studios until the end of July, after which he makes an extensive tour of South America. Mr. Altglass resumes teaching in September. Included among his prominent artist-pupils are Maria Müller, international opera star; Hans Clemens, for seven years with the Metropolitan, and Florence Wild, mezzo-soprano of the San Carlo.

Others active in the West Coast progress of S.A.I. are Leone Hicks Tryon, pianist and teacher who is the western Province President; Lena Moon Morgan, Associate Editor of the Sigma Alpha Iota National Magazine, Pan Pipes; Naomi Reynolds, official Sigma Alpha Iota Los Angeles Hostess; and Charlotte Webber, Chairman of the Fraternity's MacDowell Colony National Committee, and a former national and province officer. Mrs. Rasco, Mrs. Tryon and Mrs. Morgan comprise the executive committee for the forthcoming national convention.

These are just a few of the nationally prominent members of Sigma Alpha Iota on the West Coast. The fraternity is supported and encouraged in its ambitious program by prominent artist members in all sections of the country.

Recognition of the values inherent in membership in S.A.I. is evidenced by its rapid growth and development. It now lists seventy-two active chapters located in prominent schools of music throughout the country, and forty-nine alumnae chapters and groups active in the support of music in their communities.

Gertrude Evans, national president since 1931, has just completed a tour of chapter visits and is in Los Angeles to attend the Music Educators National Conference, during which a gala Sigma Alpha Iota meeting will take place. Following the convention, the Sigma Alpha Iota national executive board will meet to plan the fraternity's program for the coming year and complete arrangements for its national convention in Los Angeles.

R. B.

LEGINSKA

"IS A GREAT PIANIST"
Standard—London, Eng.

Now permanently located in Los Angeles.
Will accept a limited number of piano students of all ages for private lessons.
Also classes for Concertos and General Repertoire.

Classes for the study of the 32 SONATAS OF BEETHOVEN. Each pianist may play a Sonata of his or her own choosing.

For further information write: Musical Courier Bureau, 5617 Hollywood Blvd., Hollywood, Calif.

SENSATION!

"Supreme Virtuosity"
—New York World-Telegram

"A True and Rarely Equipped Artist"
—New York Times

"Outstanding Abilities"
—New York Herald Tribune

"Warm and Luscious Quality of Tone"
—New York Journal-American

"One of the Best Equipped 'Cellists Now in the Public Eye"
—New York Post

MARCEL

HUBERT

GREAT FRENCH 'CELLIST—New York Recital, March 8, 1940

"Playing better than ever, Marcel Hubert stirred a Town Hall audience to the depths. He opened his program with the G minor sonata of the French impressionist, J. Guy Ropartz. Here was an assignment to test the stoutest fingers. The 'cellist met every requirement with aplomb. His tone rose from a whisper by infinite degrees to a brilliant outcry. Rapid passages went like the wind. A Valentini sonata in E major came next, a work drenched with fine melody. Hubert sang its joyous chatter brilliantly. The first allegro, briskly dance-like, went as nimbly as if strummed from a balalaika. Fast up-bow, staccati, calling for firm control, looked like child's play as Hubert tossed them off. The concluding allegro rippled gaily to a panting finish. Boellman's 'Variations Symphoniques' made Hubert's third major item. The performance was excellent, thanks to supreme virtuosity and expressive power. These variations tell the whole story of the 'cello, from silken tenderness to velvety brooding. Hubert's palette had all the tints and mezzo-tints to paint in the changing moods."

—Luigi Biancolli, New York World-Telegram, March 9, 1940

"His luminous tone quality, fine sense of style and reliable intonation contributed in sum to the impression of a noteworthy artist. Hubert was more than able to cope with the pretentious G minor sonata of Guy Ropartz which opened the program. The Valentini sonata which followed found the 'cellist at his best, achieving a grand sweep of bow and complete digital freedom. The 'Variations Symphoniques' of Boellman, too, were brilliantly set forth with the assurance to be found in all of Hubert's playing."

—Robert Lawrence, New York Herald Tribune, March 9, 1940

"Hubert gave an impassioned and virile performance. In the seldom heard Ropartz sonata and the familiar Boellman Variations he again made known the highly perfected technique, large, rich tone, and expert musicianship of a true and rarely equipped artist. But it was the Valentini sonata which afforded him the best opportunity to display the wide range of color effects at his command and the essential refinement of his style. Here Hubert was in a realm particularly suited to the plastic employment of his exceptionally singing, velvety tone, and all of its five movements were presented with notable finesse, charm and rhythmic grace."

—Noel Straus, New York Times, March 9, 1940

"The program which Hubert played served a laudable purpose in displaying the instrumental brilliance of one of the best-equipped 'cellists now in the public eye. Hubert's command of his instrument, as well as his great care in phrasing, were most evident."

—Edward O'Gorman, New York Post, March 9, 1940

"His fine technical ability, warm and luscious quality of tone and attractive sense of values in expression were the essential and praise-worthy details of his interpretations."

—Grena Bennett, New York Journal and American, March 9, 1940

Management: **HAENSEL & JONES, 113 West 57th Street, New York**

Division: Columbia Concerts Corporation of Columbia Broadcasting System

PINZA

Valente Photo

METROPOLITAN OPERA

Available for Individual Appearances or Joint Concerts with Elisabeth Rethberg

Mgt.: NBC ARTISTS SERVICE • RCA Bldg. New York • George Engles, Managing Director

Victor Records — Steinway Piano

RETHBERG

"The World's Most Perfect Voice"

CONCERT
OPERA
RADIO

Metropolitan Opera

Available for Individual Appearances or Joint Concerts with Ezio Pinza

Management: NBC ARTISTS SERVICE
RCA Bldg., New York
George Engles, Managing Director

Victor Records **Steinway Piano**

BARTLETT
and
ROBERTSON

"The Best-Loved Piano Duettists in the World"

Photo by Eliascheff, N. Y.

Soloists With N. Y. Philharmonic-Symphony Orchestra

April 18, 19, and 21 (Nation-Wide Broadcast)

in Concerto for Two Pianos and Orchestra by Arthur Bliss (First performance in New York of revised version) and Concerto Pathétique of Liszt (arranged and orchestrated by Lee Pattison)

Coolidge Festival, Washington, D. C., April 13th

First performance of Sonata for Two Pianos and Two Violins by Jerzy Fitelberg

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division Columbia Concerts Corporation of Columbia Broadcasting System
113 West 57th Street, New York

Steinway Piano Columbia Records

Delta Omicron Opens 4th Decade With Extended Scope of Activity

Delta Omicron National Musical Sorority celebrated the thirtieth anniversary of its founding on Dec. 13, 1939, and has begun its fourth decade with considerable enthusiasm.

The Wheel of Delta Omicron, under the editorship of Mrs. George Sandy of Lakewood, Ohio, has been carrying a number of articles on the responsibility of musicians to use the power of music for peace. Bessie Covert of Chicago, National President of the sorority, is endeavoring to keep the thought of the universality of music before the national organization through articles in The Wheel, so that the members of Delta Omicron may use their influence in keeping intolerance and prejudice from appearing in music programs or music groups in which they are interested.

New Chapter Installed

Miss Covert announces the recent re-establishment of Upsilon Chapter at Colorado State College, Fort Collins, a chapter which had become inactive because of the reorganization of the music school. Through the cooperation of Dr. Gregory Bueche, new head of the music department, the chapter was reorganized and a group of initiates, who had been trained under the direction of Mrs. Walter Schenck, alumnae of Fort Collins, were initiated by Mrs. Schenck, Mrs. B. B. Buffum, National Treasurer, Mrs. Louise Wood Edwards, member of the National Advisory Council, and Ruth M. Ahrens, Past National Treasurer, all of Denver.

At the Delta Omicron banquet at the Music Educators National Conference in Los Angeles today (April 1), Dr. Louis Woodson Curtis, President of the Conference, will be initiated as a National Patron of the Sorority. Mrs. Guy Bevier Williams, of Los Angeles, Past National President of Delta Omicron, will preside. Among the guests will be Dr. George Gartlan of New York, Dr. Howard Hanson of Rochester, Tito Schipa, Dr. Joseph Maddy of Ann Arbor, and several other prominent national patrons as well as Mrs. Paul William Lawrence, Past National Editor of The Wheel; Ruth Goodbread, National Librarian; members of the alumnae club of Los Angeles who will be on duty at the registration booth, and members of the sorority attending the Conference from all parts of the country.

Province Conventions

In April the Provinces of Delta Omicron will hold their conventions which take place in alternate years. Alpha Province is meeting in Oxford, Ohio, at Miami University, April 20 and 21. The hostess chapter won the Delta Omicron Achievement Award at the National Convention last summer at Estes Park, Colorado, and Estelle Carrel, President, has outlined complete details for convention entertainment. Marie Kegelmeyer of Columbus, Ohio, Alpha Province President, will preside.

Beta Province, under the direction of Margaret Glynn of Detroit, will join with Delta Province for its convention at Illinois Wesleyan University School of Music, Bloomington, Ill., April 27 and 28. The program has been planned by Mrs. Gilbert Lorenz of Milwaukee, Delta Province President, one feature of which will be a discussion of the ideal Delta Omicron. This will stress the point that a Delta Omicron is not a type but that there must be many types to make up a national organization. Panel discussions on subjects of sorority training and education will be led by Mrs. Alfred Karge, of Wauwatosa, Wis., National Vice-President.

Gamma Province, under the direction of Helene Grove of Grand Junction, Colo., will discuss at its meeting the end of April in Denver the value of professional sororities during school years and afterward.

BESSIE COVERT,
National President, Delta Omicron.

Through its membership in the Women's Professional Panhellenic Association, Delta Omicron is cooperating to improve the position of women in the professions and to strengthen the sorority system and keep its ideals high. The Professional Panhellenic, of which Miss Covert is National Vice-President, is working toward closer relationships between professional sorority women through regional meetings, one of which will be held in Chicago in April, in addition to the national convention, and for closer cooperation between all sorority women.

Prominent Musicians Affiliated

Delta Omicron points with pride to the nationally prominent musicians who have become affiliated during this school year as National Patrons of the sorority. They include Deems Taylor, Oley Speaks, Carl Eppert, Gustaf Bergman, Joseph W. Clokey, Efrem Zimbalist, John Charles Thomas, and Louis Hasselmans, as well as Dr. Curtis. One of the objectives of Delta Omicron is the furtherance of American music and musicians and through its members and patrons, Delta Omicron is working to do its share toward making America the musical center of the world.

V. R.

Luboshutz-Nemenoff Piano Duo Fulfilling Spring Schedule

Pierre Luboshutz and Genia Nemenoff, duo-pianists, are fulfilling engagements during their spring tour in Miami, Talahassee and Jacksonville, Fla.; Manchester, N. H.; Austin and Waco, Tex.; Jefferson City, Mo.; Vincennes, and Gary, Ind. On May 8 they appear at Utica, N. Y., in a joint program with Ezio Pinza, Metropolitan Opera bass.

S. HUROK PRESENTS FOR 1940-41

MISCHA ELMAN

ALL SIX CONTINENTS PROCLAIM HIM MASTER WHOSE VIOLINISM HAS BEEN AN INSTITUTION FOR MORE THAN A QUARTER OF A CENTURY AND FIXED THE STANDARD FOR A GENERATION OF VIOLINISTS

Exclusive Management

HUROK ATTRACTIONS, INC.

30 Rockefeller Plaza, New York City

Booking Direction: NBC Artists Service

Debuts Distinguish New York Recital Programs

Stravinsky Conducts New Concerto in Program of His Works —Rare Brazilian Music Given by Guild Singers—Suzanne Sten, Mezzo-Soprano, in Bow—Recitals by Kreisler, Flagstad, Rubinstein, Beveridge Webster and Harriet Cohen

The New York recital span between March 6 and 19 was marked by a degree of novelty in programs and the appearances of several new artists. Igor Stravinsky conducted his new Dumbarton Oaks Concerto in a program of his works. Rare Brazilian music of past and presents was introduced by the Guild Singers under Isadore Freed.

Among artists returning to the Manhattan arena were Beveridge Webster and Harriet Cohen, pianists. Suzanne Sten, mezzo-soprano, and Maro Ajemian, pianist, were among the debutantes. Other artists heard included Marcel Hubert, cellist, Kirsten Flagstad and Povla Frijsh, sopranos; Gladys Swarthout, contralto, and Frank Chapman, baritone, in a benefit joint recital; Artur Rubinstein, pianist, and Fritz Kreisler, violinist.

Swarthout and Chapman Sing for British Medical Fund

A benefit concert for the American Committee to Aid British Medical Societies was given in Carnegie Hall on March 6 by Gladys Swarthout, Metropolitan Opera mezzo-soprano, and her husband, Frank Chapman, baritone. Miss Swarthout revealed her opulent vocal qualities and sense of style in old airs by Bittegari, Scarlatti, Dowland and Arnold.

A French group of interesting songs by Dalayrac, Poulenc, Hillemacher and Faure revealed Mr. Chapman's substantial timbre of voice and manly method of delivery. The artists each sang an aria from Donizetti's La Favorita and joined in a duet from that work, which was singled out for especial approbation by the audience. Miss Swarthout won further applause from her listeners for her effective singing of numbers by Santoliquido, Respighi, Granados and Pittaluga. Both also sang applauded English groups, the mezzo-soprano delighting in songs by Charles, Harris, Sacco and Carpenter, and the baritone scoring with vigorous evocations of numbers by Warlock, Bantock, Kingsford and Hutchinson. Lester Hodge was a capable accompanist.

Beveridge Webster Returns

The Town Hall recitalist on March 6 was Beveridge Webster, pianist, heard previously in solo and with orchestras. On this occasion, the pianist selected two sonatas, the Schubert B flat and Beethoven's F sharp major, Op. 78, before the intermission and Chopin's B flat minor at the close. Mozart's C minor fantasia (K. 475) and Ravel's Gaspard de la Nuit were his other items.

Mr. Webster's digital dexterity was again amazingly presented and he played with spirit and sensitivity. However, his performance possessed much unevenness especially in the opening Mozart and Beethoven scores. The Schubert was more expressively delivered with better command of lyric color. In the final Ravel and Chopin, the American pianist again demonstrated his taste and mastery of technical intricacies.

Marcel Hubert in Cello Art

Marcel Hubert, French cellist, recitalling at Town Hall on March 8, gave much pleasure to everyone who likes the "knee fiddle," its repertoire, and superfine art in performance.

True, the program was not a weighty one, but Mr. Hubert has long ago established himself in the most important works for cello, and on this evening he doubtless wished to go in for matter not so familiar.

His sensitive musical reaction, impeccable taste, multi-hued tone and unfailingly smooth and accurate execution manifested themselves in Ropartz' G minor sonata, Boëllmann's Symphonic Variations, Valentini's (early XVIII century) sonata in E major, and some shorter examples by Mozart, Beethoven, Bach, Popper. Otto Herz offered valuable support at the piano.

Maro Ajemian in Debut

Maro Ajemian, a pianist of Armenian extraction who has been studying in New York under the guidance of Carl Friedberg, was heard in an exacting program at Town Hall on March 10. Opening with Bach's Prelude and Fugue in G minor played with vigor, but with a perceptible nervousness, Miss Ajemian presented Beethoven's Sonata in A flat minor, in which she found herself and revealed a real talent for interpretative expression backed by a highly developed technique.

In Franck's Prelude, Chorale and Fugue there were moments when the melodic outline was not clearly defined, but power and grandeur were evident in her performance of the work. Pieces by Liszt, Blanchet, Chopin, Debussy and Charles T. Griffes completed her listed numbers. Of these, Chopin's Nocturne in E minor and Debussy's La Terrasse des Audience du Clair de Lune gave particular pleasure.

Miss Ajemian is young and attractive in appearance. She rather affects a bravura in her playing style and, with more control and the poise gained by experience, this may prove an asset. A large audience applauded her enthusiastically and demanded several additional numbers.

Suzanne Sten in Brilliant Debut

An exceedingly impressive debut was that made in Town Hall on the afternoon of March 10 by Suzanne Sten, mezzo-soprano, for she quickly proved to her large audience that she is an experienced artist of notable voice and interpretative ability. Miss Sten has appeared in opera houses at Prague and Saarbrücken and elsewhere and concertized extensively in Central Europe. She came to this country in 1938.

With her wealth of experience, the newcomer selected a debut program of extraordinary interest and difficulty. It opened with early Italian airs of Marcello, d'Astorga and Stradella, an excerpt from Handel's Dettinger Te Deum, sung in Latin, and followed with a Brahms group. Mahler, Strauss and Schalitt Lieder, the Pleurez, mes yeux from Massenet's Le Cid, and a bevy of English items by Griffes, Carpenter and Rebecca Clark completed her formal list.

Miss Sten brought to these numbers a truly remarkable command of mood and she revealed imaginative powers that invested her program with exquisite tonal color. There was a keen sensitivity of style which denoted artistic stature. The voice, always at her command, was luscious and warm and her diction and intonation were exemplary. To select highlights from such a varied list might reflect on the other numbers yet the Brahms and Massenet were worthy of special mention. Leo Taubman was at the piano.

Frijsh in Song List

Povla Frijsh sang again before "the Frijsh Club," as her many admirers like to call themselves, in her Town Hall recital of the season on March 11. On this occasion Mme. Frijsh was in her best vein, and as always the fine artist who so richly deserves the reputation she enjoys.

Mme. Frijsh's first group included Peri's Gioite al canto mio and Mozart's Daphne, deine Rosenwangen (a very early composition), two Schumann songs, and three Dvorak Zigeunermelodien, given with expert style and mood. The French songs by Fauré, Debussy, Ravel, Duparc and Chausson and one by Castelnuovo-Tedesco, comprising the second group of the program, several of which had to be repeated, were productions of consummate interpretation.

The concluding compositions by Korngold, Wolf, Naginski, Rosenthal, and Sibelius were not enough for the articulate audience, and Mme. Frijsh complied with a good part of another program. Celius Dougherty gave excellent assistance at the piano.

Rubinstein's Recital

Artur Rubinstein, the brilliant Polish pianist, played again to an enthusiastic New York audience in his only recital of the season at Carnegie Hall on March 11.

Mr. Rubinstein's varied and interesting program ranged through the Bach-Busoni Chaconne, the Beethoven Les Adieux Sonata, Op. 81a, three Brahms compositions, the Intermezzo, Op. 118, the Capriccio, Op. 26, and Rhapsody, Op. 119. This was followed with a group of modern compositions, four mazurkas by Szymanowski, Shostakovitch's Polka from the Golden Age ballet, and Prokofieff's Vision Fugitive and Suggestin Diabolique, which received the most complete and thoroughly brilliant playing of the evening.

The Chopin group, the Barcarolle, Nocturne in C sharp minor and the Polonaise, Op. 53, which concluded the program were consummate visions of thought and technical perfection. After the printed program, there was the customary running to the stage for the additional hearing of encores.

Philharmonic String Quartet's Finale

The New York Philharmonic String Quartet, Mishel Piastro and Imre Pogany, violins, Zoltan Kurthy, viola, and Joseph Schuster, 'cello, gave the third and last concert in their series on March 12 at Town Hall.

The four first desk men, including the

(*Continued on page* 24)

Announcing a Recent Addition to the
"MUSIC STUDENTS LIBRARY"

THE THEORY AND PRACTICE OF STRICT COUNTERPOINT

by

Victor Vaughn Lytle

Paradoxical as it may seem, it is eminently fitting that a new work on a 300-years-old subject should be written and published. The clever contrapuntal writing in modern compositions, even in the so-called popular numbers, makes imperative a knowledge of the general principles of strict counterpoint. Then, why not present, to the student of today, these principles in a modern, up-to-date text book?

The author of this work brings to it a broad knowledge of the subject, a wide experience in practical teaching, a sympathetic understanding of the student's perplexities. Moreover, he has a plan of presentation that is at once clear-cut, logical, and interesting. He has referred to many recognized texts (the bibliography reveals the enormous variety of opinions consulted) and has had in his preparation of the work the encouragement and assistance of the noted American educational authority, Prof. Arthur E. Heacox.

The book, in thirty-one chapters, presents a course that will just about cover the requirements of the usual college one and a half years' study of the subject. Every step is abundantly illustrated with examples and numerous worked-out models. Twenty-four Canti Fermi of from eight to fifteen notes in the major keys are given, and twenty-four of similar length in the minor keys. As stated in the Preface, the author has had in mind "not only the pupil, but the teacher as well, especially the young teacher."

In its physical make-up, paper, press-work, engraving and binding, the book maintains the high standard of the *Music Students Library* volumes.

Cloth Bound—Price, $1.75

OLIVER DITSON COMPANY

Theodore Presser Co., Distributors, 1712 Chestnut St., Philadelphia, Pa.

MARJORIE LAWRENCE,

Metropolitan Opera soprano, has been signed to sing the title role in The Girl of the Golden West next season with Lawrence Tibbett, Metropolitan baritone, for the San Francisco Opera Company. The Puccini score will be sung in English in what is believed to be the first such offering of the opera.

RETURNING FOR FIFTH CONSECUTIVE TOUR NEXT SEASON

•

Gaspar

cassadó

THE BRILLIANT SPANISH 'CELLIST

"HE HAS FINESSE AND INTENSITY, DELICACY AND FORCE, BEAUTY AND BRILLIANCY"
N. Y. Herald Tribune

"ABIDING MUSICIANSHIP AND A CONSUMMATE PERFORMANCE OF GRACIOUS MUSIC"
Indianapolis News

"HE BRINGS UNFORGETTABLE BEAUTY TO HIS INTERPRETATIONS"
N. Y. Journal American

"HE MAKES THE 'CELLO A SINGING INSTRUMENT"
New Orleans Item

"FAULTLESS STYLE AND WINNING GRACE"
N. Y. Evening Post

"IN THE GRAND MANNER"
Kansas City Times

•

Mr. Cassado will feature for next season his own transcriptions for 'cello:

Mozart Concerto for Horn

Schubert Arpeggione Concerto

Weber Concerto for Clarinet in D

First performance of a concerto from Tschaikowsky Opus No. 72

•

Management:
METROPOLITAN MUSICAL BUREAU, INC.
113 West 57th Street, New York
Division of Columbia Concerts Corporation of Columbia Broadcasting System

•

Columbia Recording Company has issued the following records of Mr. Cassado:

Schubert Arpeggione Concerto

Weber Concerto for Clarinet in D

Debussy Sonata with Gulietta von Mendelssohn

Paderewski Minuet

•

Rare Programs and New Artists Heard in New York Recital Span

(Continued from page 22)

concert master of the New York Philharmonic-Symphony Society showed the growing stature of their newly acquired positions as an ensemble. Perhaps because of their experience with a large body of musicians they played with a brilliance and sonority very like the sweep and sound of orchestral tone.

The program which included the Mozart Quartet in D major, K. 575, Brahms' Quartet in A minor, Op. 51, No. 2 and the Tchaikovsky Quartet in D major, Op. 11, No. 1, contained as many styles in chamber music interpretation. This was realized by the ensemble with artistic veracity. The entire performance which increased in excellence with the evening, reached a climax with the Tchaikovsky work. The famous Andante cantabile played as it was with new vision, perfect accent and phrasing and beautiful tone and feeling, emerged in a fashion that cannot be too highly praised.

Fritz Kreisler Returns

Master violinist and abiding favorite, Fritz Kreisler drew his customary large body of listeners to his Carnegie Hall recital on March 12.

He displayed his artistic powers at their most effective degree and won enthusiasm that mounted during the evening and climaxed in a string of ultimate encores.

Accompanied by his old-time piano partner, Carl Lamson, Kreisler played two concertos, Bach's first in A minor and Vieux-temps's fourth, in D minor, Schubert's Rondo brilliant in B minor, Op. 70, and some of his own arrangements of compositions by Tartini, Rachmaninoff, Albeniz, Ravel and de Falla.

Guild Singers in Rare Brazilian Music

A concert of unusual content achieved with brilliant success was that of The Guild Singers, conducted by Isadore Freed, in Carnegie Chamber Music Hall on March 12. This mixed chorus of 22 singers offered as a chief rarity a Requiem Mass by Jose Mauricio Nunes Garcia (1742-1831), which was characterized by Mr. Freed in a brief talk as "the most important musical work produced on this continent in the eighteenth century." The three sections, Benedictus, Agnus Dei, and Communio, are not lengthy but their suave poignancy of speech and simplicity of idiom, though in a sense reflecting Italian models, denote a minor master too little heard from. Other Brazilian numbers were three infectious and genuine Work Songs by Villa-Lobos; a particularly haunting folk number, O Rio; a Cançao de Mar by Lorenzo Fernandez, and a rousing Afro-Brazilian Cançao d'Obaluaya, in which percussion background was adeptly played by Elsa Freed. This last made such a hit that it was repeated. The other groups included English madrigals by Purcell, Morley, Blow and Handel's All Men Acclaim Thee; American Colonial and Revolutionary songs by Law and Sumner, with a particularly effective anonymous ballad, Brave Wolfe; and a final garnering of Scottish, English and American folk numbers. The choir sang with devotion, rich tone and fine sense of dynamics under Mr. Freed's sensitive direction. Alyce Bianco was the piano accompanist, and a baritone solo in one number was sung by Aubrey G. Cummings. There was warm applause.

Kirsten Flagstad's Song Program

Eighth in the series of the Town Hall Endowment Fund concerts at that hall was the song recital of Kirsten Flagstad on March 13. It stands to reason that the house was jammed by a frenetically moved audience.

There was good cause for the rejoicing, with Mme. Flagstad's voice and art at their best. (Indeed, when is the reviewer not able to say that?)

The program had especial interest and significance, for the recitalist devoted it entirely to material in her native Norwegian language, which of course gave an added *con amore* touch to her delivery.

First came Grieg's cycle, Haugtusa, probably never before sung as an entity in New York. The texts follow the emotional adventures of a young peasant girl through the course of her romance, which ends with the absconding of her lover. The music and moods were set forth by Mme. Flagstad with deep sincerity and wide range of feeling.

For the rest, one heard numbers by Lie, Johansen, Alnaes, Kjerulf, Borgstrom, Hurum, Backer-Gröndahl and Sinding, all done consummately. Encores were imperative and plentiful.

Edwin McArthur made his piano a beautifully welded part of the evening's delights.

Stravinsky Conducts His Concerto

Igor Stravinsky, who is making more appearances in New York this season than in many a year, served a triple capacity at Town Hall on March 14, as composer, conductor and pianist. The concert was under the auspices of the Committee for Relief in Allied Countries, and drew a good attendance.

The program of Stravinsky works had only one locally unfamiliar number, the orchestral Dumbarton Oaks Concerto (written in 1937-38) named after the Washington, Md., estate of Robert Wood Bliss, where the composer was entertained at one time. The concerto for fifteen instruments, had its premiere there in 1938, conducted by Lily Boulanger. It is Stravinsky's most recent creation, and far from his best one. Neoclassic in style, the work lacks melody, warmth and charm. All one can admire is the busy counterpoint.

Also heard were the Octet for wind instruments, the Histoire du Soldat and the concerto for two pianos which gave the most intimate pleasure of the afternoon, played brilliantly and colorfully by the composer and Adele Marcus. The opus and the performance won real acclaim. In the rest of the scores, assistance was given by all or some of a group of twenty-one members of the Boston Symphony Orchestra.

Marcus Gordon in Second Recital

The Town Hall recitalist on March 15 was Marcus Gordon, pianist, heard there previously. On this occasion his program comprised Bach's B flat partita, the Op. 110 Sonata of Beethoven, Moussorgsky's Pictures at an Exhibition and shorter works of Chopin, Debussy, Ravel and Granados. His readings possessed clarity of detail and musicianly understanding. However more emotional imaginativeness would have enhanced his delineations. The audience was applausive.

Betty Paret at Steinway Hall

Betty Paret, harpist, gave her second New York recital on March 15 when she appeared in Steinway Hall in a program which included scores by Handel, Bach, Rameau, Purcell, Grandjany, Tournier, de la Presle and Henry Closson. The latter's Forest Nocturne and Grandjany's Looking in the Pond were dedicated to her. Miss Paret played with her accustomed artistry and technical deftness and was warmly received by a large and appreciative audience.

Dance-Folksong Program

Valeska Gert, exponent of the modern grotesque dance-pantomime and Sarah Gorby, folksong interpreter, gave a joint program on March 16 at the Barbizon-Plaza. Miss Gorby's contributions included an old Spanish song, French folk airs, Hebrew songs and Russian, Italian and Rumanian numbers, all presented with understanding and stylistic appreciation. Miss Gert's depictions included one of a famous pianist, a Vienna lady of 1890, a coloratura soprano, a French tragedien and other numbers all keenly satirized. Alex Hubert and Otto Grunbaum were the accompanists.

Harriet Cohen Returns

A clever program-maker, Harriet Cohen, English pianist, in her first New York recital of the season at Town Hall on the afternoon of March 17, as usual, offered several novelties. Purcell's four-part sonatas Nos. 1 and 6 were given with the assistance of Alexander Cores and Harry Friedman, violinists, and John Mundy, cellist, the latter work represented by a modern-sounding passacaglia section. Music of rare beauty and polyphonic mastery, the works were played with beguiling effect. Another pair of rarities were Brahms' Two Sarabands, for piano solo, rather unrewarding and little representative of the composer. A third "first-time" was Bloch's suite, Visions and Prophecies, later used as the basis of the symphonic poem, The Voice in the Wilderness. The four sections are episodic mood-painting sometimes dating back to impressionism. Miss Cohen made the most of this strongly theatrical music. She was not so successful with the Mozart Fantasia in C minor, as her performance seemed planned on a small scale. Beethoven's Bagatelles were a further unusual resurrection. To close, there was a group of small pieces by the Czech composers, Suk, Novak, Janacek, Smetana and Dvorak. Miss Cohen had warm tributes from the audience.

Jose Figueroa in Violin List

Jose Figueroa, Puerto Rican violinist, resident for some years in Paris, where he studied at the Conservatory, and taught at the Ecole Normale de Musique, gave a recital in Town Hall, March 18. Mr. Figueroa was assisted at the piano by his brother, Narciso. These artists were heard in Beethoven's C minor sonata, Op. 30, No. 2, in a scholarly and tasteful reading. The violinist then played Bach's solo sonata in E major, showing command of tradition and technically sound interpretation. Lalo's Symphonie Espagnole had a fluent and lyrical reading. The final group was devoted to shorter works, among which a Szymanowski item stood out for atmospheric treatment. The audience was appreciative and recalled the artist with cordiality.

Candle Light Musicale Held

Pianist Helen Schafmeister, whose Candlelight Musicales at the Waldorf-Astoria Hotel have long been a familiar function, gave another of the series on the evening of March 12, at which she performed two-piano numbers with Federico Longas, composer-pianist, and Enrique Ruiz sang tenor solos. The program was entirely Spanish (with the exception of one piece by Milhaud), the music being by De Falla, Infante, Granados, Huarte, Alonso and Longas. The concert was in the Basildon Room, and had appropriate candle lighting.

MIDDLEBURY MUSIC CENTER
Middlebury College Middlebury, Vermont
June 28-August 15, 1940
Theoretical and instrumental instruction, orchestra under the direction of Horace Britt; voice training and choral work. For bulletin address: Language Schools Office, Middlebury College, Middlebury, Vermont.

CAPITAL UNIVERSITY
CONSERVATORY OF MUSIC
Thorough individual training in applied music. Theoretical music courses leading to Degrees, Diplomas, or Certificates.
Frederick C. Mayer, Dean — Columbus, Ohio — Harm Harms, Executive Secretary

HAROLD BAUER
SUMMER CLASSES
May HARTFORD, Conn. — Julius Hartt Musical Foundation, 187 Broad Street
June NEW YORK CITY — Manhattan School of Music (Formerly Neighborhood Music School), 238 East 105th Street
July BOSTON, Mass. — New England Conservatory of Music, Huntington Avenue
For information and enrollment please apply to the Secretary at each of the above addresses
Dr. Bauer's classes in New York City continue throughout the year at the Manhattan School of Music and include private lessons and chamber music courses.

SCHOOL OF MUSIC
of University of Michigan
Summer Session, June 24—August 16
Courses leading to the degrees of Bachelor and Master of Music with members of the regular Faculty, and distinguished guest educators.
Regular School year begins Sept. 30
May Festival
Six Concerts—May 8, 9, 10, 11, 1940
Hill Auditorium Ann Arbor
Soloists
LILY PONS, DOROTHY MAYNOR, ROSA TENTONI, ENID SZANTHO, GIOVANNI MARTINELLI, LAWRENCE TIBBETT, ROBERT WEEDE, NORMAN CORDON, RICHARD HALE, JOSEPH SZIGETI, EMANUEL FEUERMANN, ARTUR SCHNABEL.
Organizations
THE PHILADELPHIA ORCHESTRA
THE UNIVERSITY CHORAL UNION
THE YOUNG PEOPLE'S CHORUS
Conductors
EUGENE ORMANDY, Orchestra Conductor; SAUL CASTON, Associate Conductor; HARL McDONALD, Guest Conductor; THOR JOHNSON, Choral Conductor; JUVA HIGBEE, Young People's Conductor.
For further information, please address Charles A. Sink, President, School of Music, University of Michigan, Ann Arbor, Michigan.

FRANCESCATTI

French Violinist Sensation in First Season

AVAILABLE NOVEMBER 10th, 1940 TO MARCH 1st, 1941

Reserve Your Date Immediately

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of Columbia Concerts Corporation of Columbia Broadcasting System.

113 West 57th Street, New York City

SOLOIST WITH

★ NEW YORK PHILHARMONIC-SYMPHONY

"Worthy of the mantle of Paganini . . ." —*Post*

"The finesse of his playing, whether in unbelievably accurate double-stops or legato scales, testified to a penetrating intelligence." —**PITTS SANBORN**, *World-Telegram*

Reengaged: 3 Performances—February, 1941

★ CHICAGO SYMPHONY

"Breath-taking mastery. Peerless musician of the bow and the technician sans peur et sans reproche."

—**HERMAN DEVRIES**, *Herald-American*

Reengaged: 3 Performances—December, 1940

★ CINCINNATI SYMPHONY

"Sensational performance. It was terrific. . . . Quality one rarely encounters. . . . One of the ranking violinists of the day." —*Enquirer*

Reengaged: 2 Performances—January, 1941

●

Also ENGAGED *for Season 1940-41 by*

DETROIT SYMPHONY

ROCHESTER PHILHARMONIC

SUMMER CONCERTS AND FESTIVALS IN THE UNITED STATES AND CANADA

April 5-6—Columbia, S. C., Festival.
April 12-14—Coolidge Chamber Music Festival, Washington, D. C.
April 15-20—Chamber Music Festival, Williamsburg, Va.
May 3-4—Bach Festival, Philadelphia, Penna.
May 6-8—May Music Festival, Chattanooga, Tenn.
May 8—Boston Pops Series starts.
May 8-11—Ann Arbor, Mich., Festival.
May 10-11—New Hampshire Festival, Laconia, N. H.
May 17-18—Bach Festival, Bethlehem, Penna.
May—Mozart Festival, Smith College, Northampton, Mass.
May—Provincial Festival, Regina and Saskatoon, Can.
May—North Shore Festival, Evanston, Ill.
June 3—Municipal Opera Season opens, St. Louis, Mo.
June 3—Essex County Stadium Concerts begin, Newark, N. J.
June 7-8—Bach Festival, Berea, O.
June 18—Robin Hood Dell Concerts start, Philadelphia, Penna.
June 20 to Aug. 10—Zoo Opera Season, Cincinnati, O.
June 20—Stadium Concerts open, New York City.
June 27 to August—Ravinia Park (Chicago) Ill., Orchestral Festival.
June 28—Baltimore, Md., Stadium Concerts open.
July 9 to August—Hollywood, Calif., Bowl Concerts.
July 17-23—Bach Festival, Carmel, Calif.
July 18-24—Chautauqua, N. Y., Festival.
July 20-24—Salt Lake City, Utah, Festival.
August 1-18—Berkshire Festival, Tanglewood, Mass.
September 30 to October: Worcester, Mass., Festival.

FOREIGN FESTIVALS

April 28-June 8—Florentine May Festival, Florence.
June 23-30—International Music Festival, Vienna.
July and August—Wagner Festival, Zoppot.
September—Festival of Contemporary Music, Venice.
Communities unlisted are invited to send dates of their festivals to the Musical Courier for listing.

Photo by Ballout-Latimer Co.

THE IONIAN SINGERS ARRIVING AT BOISE, IDA., where they were heard on Feb. 2. The ensemble comprises, left to right, Hildreth Martin, Elim Schmitt, Albert Barber, Baldwin Allan-Allen and Harold Deaborn. Other attractions this season on the Boise concert course included Norman Cordon, Metropolitan Opera bass, the Devi Dja Ballet, Gaspar Cassado, cellist, and Marian Anderson, contralto.

Mu Phi Epsilon Convention Will Mark Cincinnati "Home-Coming"

Members of Mu Phi Epsilon will meet in their "Home-Coming Convention" at the Gibson Hotel, Cincinnati, June 27 to July 2, and honor once again their beloved founders and the city of their Alpha Chapter. Elizabeth Mathias Fuqua will come from Colorado as a special guest for the occasion. Winthrop S. Sterling, one of Mu Phi Epsilon's founders, whose fourscore years would entitle him to the term "venerable" were he not still so youthful and enthusiastic in every way, will celebrate two important occasions on June 27—his fifty-first wedding anniversary and his eightieth birthday. Mr. and Mrs. Sterling, who live in Glendale, a suburb of Cincinnati, will be honored at all gatherings. The East Central Province of 16 units, with chapters in Cincinnati, Indianapolis, St. Louis, Minneapolis and Des Moines, will be the convention hostess-group. Mrs. Charles E. Geiser is chairman of the convention committee.

Founded 37 Years Ago

Thirty-seven years ago thirteen students at the Metropolitan College of Music, Cincinnati, inspired by Professor Sterling and Elizabeth Mathias, founded Mu Phi Epsilon Sorority, an organization whose aims were to be "the advancement of music in America; the promotion of musicianship, scholarship and friendship among its members, the maintenance of national contest and scholarship awards; and cooperation with national and civic music movements of importance."

Since that thirteenth day of November, 1903, sixty-six charters have been granted to prominent college, university and conservatory chapters and thirty-eight alumnae groups. Membership throughout the country has long since passed the 10,000 mark, and the first dreams of the organization have been realized over and over again.

Mu Phi Epsilon attained complete public recognition as a national music honor society in the thirteenth edition of Baird's Manual, edited by the late Dr. Francis Shepherdson. This particular honor-classification limits initiation privileges to students of the junior and senior years whose grade-rank must be "upper-quarter" in music and all other subjects. Thus, only the most advanced and gifted are eligible for membership. The "height" of this exclusive scholarship attainment is balanced by an all-inclusive "breadth," since all who qualify are invited to join regardless of other sorority affiliations. Dual membership is not just a theory—it is a fact in Mu Phi Epsilon.

Annual and Biennial Awards

Annual and biennial awards in the fields of creative and research endeavor by means of competitive contests are an important and stimulating feature of the sorority's program. Six major classifications of composition awards and an annual research award will be given to members at the Convention in June. The maintenance of a National Club House in New York City is a project which has been fostered by the organization for many years for the benefit of members studying in the metropolis.

A part of the annual national program is assistance to many other worthy projects, such as the Mu Phi Settlement School of Music, Gads Hill Center, Chicago; the MacDowell Colony, Peterborough, N. H.; and the N.F.M.C. Young Artists Contests. Memberships in the N.F.M.C., the M.T.N.A. and the N.E.N.C. are also maintained with special Mu Phi registration desks featured at the national gatherings.

National Council Guides Destinies

All policies and activities of the sorority are guided by a National Council of six members. Bertha King, national secretary from 1926 to 1930, has served as national president for the past ten years, except from the 1932-34 biennium. Until recently Mrs. King was engaged in active teaching at MacPhail School of Music, Minneapolis, but now gives her entire time to MΦE duties which include direction of the National Executive Office and traveling thousands of miles annually on inspection of active and alumnae chapters.

Helen Mueller, national vice-president, is also Great Lakes province governor. National Secretary Mrs. Clyde E. Titus is governor of the East Central province. Mrs. Arthur Miller, national treasurer is governor of the West Central province.

The large alumnae association is represented on National Council by Mrs. Eugene Allensworth, secretary-treasurer and Atlantic province governor, who has charge of the Mu Phi's annual contest award in the field of music research.

"Music, Friendship and Harmony" Is Creed

The Triangle, publication of Mu Phi Epsilon, has been edited for the past ten years by Mrs. Francis H. Redewil, of San Francisco, also Pacific province governor, who has brought the magazine into the front ranks of Greek letter publications.

Elizabeth Ayres Kidd, is national Councillor-at-large, an appointed office. As Chairman of the Department of Research and special delegate she represented the sorority at the N.A.S.M. and M.T.N.A. meetings in Kansas City in December. She is also a member of the University of Chicago Chapter of Phi Beta Kappa.

"Music, Friendship and Harmony in the sacred bond of a loyal, generous and self-sacrificing Sisterhood" are words in the creed of MΦE, the spirit of which has been exemplified throughout the 37 years of service and activity in a "pathway that leads upward toward the stars."

D. N.

EASTMAN SCHOOL *of* MUSIC

of THE UNIVERSITY OF ROCHESTER

Howard Hanson, *Director* Raymond Wilson, *Assistant Director*

Summer Session June 24-July 27. Classes are taught by the regular faculty and guest instructors. Courses lead to Bachelor's, Master's or Doctor's degree.

RCA Victor has released nine compositions by American Composers recorded by the Eastman-Rochester Orchestra, Dr. Howard Hanson, Conductor.

Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Method for Double Bass," Nelson Watson.

For Further Information Address:

Arthur H. Larson, Secretary-Registrar

Eastman School of Music, Rochester, New York

CADMAN'S

Symphony No. 1 (Pennsylvania)

given world premiere by

The Los Angeles Philharmonic Orchestra

Albert Coates, conducting

at the Pantages Theatre, Hollywood, Calif.,
March 7 and 8, 1940

Audience and Critics unite in hailing
the Symphony one of the most important
of the contemporary American works

●

For information regarding score and parts
address
Box 1063, San Diego, California

●

Other major works by Cadman

"DARK DANCERS OF THE MARDI GRAS"
Published by
Affiliated Music Corporation
Steinway Hall, New York

"AMERICAN SUITE" (for string orchestra)
Published by
Composers Press
853 Seventh Avenue, New York

RECENT

COMPOSITIONS

BY

CHARLES SANFORD SKILTON

FOR ORCHESTRA—

*OVERTURE IN E MINOR
Première by Rochester Orchestra under Howard Hanson

*HANDEL SUITE
Première by Kansas City Philharmonic under Karl Krueger

*AMERICAN INDIAN FANTASY
'cello and orchestra
Première by Philip Abbas and Interlochen Camp Orchestra

*STRING QUARTET IN B MINOR
Première by University of Kansas Quartet

OPERA—

*THE DAY OF GAYOMAIR—3 acts

SONG CYCLE—

*ZOO FANTASTIQUE for Soprano
Première at Kansas City Musical Club

EARLIER WORKS

FOR ORCHESTRA—

TWO INDIAN DANCES — Carl Fischer, Inc.
Over 500 performances since 1916 by 50 American and 8 foreign orchestras, string quartets, bands and radio

SUITE PRIMEVAL — Carl Fischer, Inc.
Performed by 16 American orchestras and over radio

CHORAL WORKS—

THE GUARDIAN ANGEL—Oratorio—1½ hrs.
Mixed chorus and children's chorus — J. Fischer & Bro.
Première sponsored by Kansas Federation of Music Clubs, Independence

THE WITCH'S DAUGHTER—Cantata—½ hr. — Carl Fischer, Inc.
Première by St. Louis Pageant Choral Society and Symphony

*TICONDEROGA—Cantata—1 hr. male voices
Première by University of Kansas Glee Club and Orchestra

OPERAS—

*KALOPIN—3 acts
Awarded Bispham medal by American Opera Assn. of Chicago

*THE SUN BRIDE—1 act
World première over NBC at New York, 1930

GREEK PLAY "ELECTRA" — A. P. Schmidt Co.
Première at University of Kansas

*VIOLIN SONATA — M. T. N. A. Prize at New York

Songs, Choruses, Piano, Violin, Organ and Ensemble Pieces

PUBLISHERS—

Carl Fischer Co., New York
J. Fischer & Bro., New York
Ditson, Birchard, Boston
A. P. Schmidt Co., Boston
Ogren and Uhe, Rockford, Ill.
The Caxton Press, N. Y.

* Offset copies and manuscripts
1318 LOUISIANA ST.
LAWRENCE, KANS.

Middlebury College Center in 3rd Year

Situated in the Champlain Valley, between the Adirondacks and the Green Mountains, the Music Center of Middlebury College will open its third session on June 28. It will be manned by a faculty of outstanding artists and instructors, who are drawn from colleges and universities as well as the concert stage.

New and modern physical equipment will be used this year and the comprehensive curriculum will be further enlarged by the addition of several new courses. The theoretical courses will be under the direction of Walter Piston of Harvard University; Horace Britt will head the department of ensemble and orchestral work; and Olga Averino will continue as director of the vocal department.

Since the closest cooperation will be maintained between the Middlebury Language Schools and the Music Center, singers will be offered the opportunity to do intensive work in French, Italian, Spanish, German and Russian diction.

Among the new courses to be offered this summer will be: harmonic analysis by Walter Piston, nineteenth century musical romanticism by Joaquin Nin-Culmell, tonal counterpoint, by Clair Leonard, choral technique by Olga Averino, and clef reading by Colette Lionne.

A large auditorium and class rooms in the Middlebury High School will be used for the orchestra, chamber music groups and teaching. The Music School will be given over entirely to theoretical courses and listening hours. The College Library and the Chapel are open for daily use and the collection of nearly 1,700 phonograph records, scores, and music, largely a gift of the Carnegie Foundation, is at the disposal of the music students. New and improved facilities for making both vocal and instrumental recordings will be available to all students. No entrance examinations are required for admission to the Music Center, and the session beginning on June 28 will continue to Aug. 15.

Hofmann in Providence With Boston Symphony

Concerts by Resident Groups and Three Choir Festival Heard

PROVIDENCE, R. I.—The Boston Symphony Orchestra, Richard Burgin conducting, gave a concert in the Metropolitan Theatre with Josef Hofmann, pianist as soloist in the Schumann Concerto in A minor. His tone, velocities and attention to details betrayed the master hand. He was recalled many times.

Dorothy Horan, contralto, presented a recital in Churchill House assisted by Einar Hansen, violinist. The accompanists were Beatrice Warden Roberts and Alan Hovanes. Miss Horan's voice is pure and sensitive and was effective in both German and French songs. Mary Stuart's Farewell to France (Saminsky) was impeccably done with beauty of line and color and she was liberally applauded. Mr. Hansen's playing was distinguished by fine tone and technical finish.

The R. I. Symphony, Edouard Caffier conducting, has given weekly concerts in the Hope High School Auditorium. Besides Symphonies they have given R. I. premieres of Remembrance for strings by Lewis and A Night Piece for flute and strings by Foote, in which Herman Storti had the solo flute part.

Susie Michael Friedman, pianist-narrator, and Maurice Friedman, baritone, presented A Cavalcade of Jewish Music in the Temple Emanuel under the auspices of the Jewish Community Centre. Mrs. Friedman told of the development of Hebrew Music from the earliest times, using chants and parts of the Hebrew ritual as examples.

Jan Stocklinsky, violinist, accompanied by Marjorie Morgan Stocklinsky gave a recital in Churchill House. He plays with a virile tone and interpreted his numbers with distinction and technical finish.

The Three Choir Festival under the auspices of the American Guild of Organists and the R. I. Federation of Music Clubs drew a crowded house to Grace Church to hear devotional music thrillingly presented. Louise B. K. Winsor and Roy P. Bailey were heard in organ selections and the choirs were Grace Church under the direction of William C. Heller, All Saints and St. Martins.

B. N. D.

AGATA BORZI,

young American coloratura soprano, who is having a busy season in concert and opera, was heard in Waterbury, Conn., on March 5 in a concert for the Women's Club. Miss Borzi recently made the columns of Mrs. Franklin D. Roosevelt's My Day, after having sung at a White House luncheon in Washington. A second European tour was planned for her this season but it has been temporarily postponed owing to the war. Miss Borzi is under the management of George Leyden Colledge.

Stokowski Itinerary for Tour of South America

WASHINGTON, D. C.—Details of Leopold Stokowski's proposed tour of Latin America with a newly recruited all-American Youth Orchestra have been announced. The tour, under the management of Michael Myerberg, of New York, will extend from July 5 to Aug. 25. The orchestra of more than 100 young players from many states, now being selected by auditions held in many cities, will sail on the SS. Washington of the United States Lines from New York, July 5. Reservations will also be made for guests who wish to accompany the players on the tour.

The projected itinerary of the tour is as follows:

Havana, July 8-10; Curacao, July 12; La Guaira, July 13-15; Rio de Janeiro, July 23-25; Santos, July 25-27; Montevideo (for Buenos Aires), July 29-Aug. 7; Santos, Aug. 9-11; Rio de Janeiro, Aug. 11-13; Bahia, Aug. 14-15; St. Thomas, Aug. 21-22; San Juan, Puerto Rico, Aug. 22-24, with return to New York, Aug. 27.

The executive committee for the tour includes: Aubrey Williams, Administrator, National Youth Administration; Dr. L. S. Rowe, Director General, Pan American Union; with three business advisors, Colby Chester, President, General Foods; Thomas McInnery, President, National Dairy Products, and William S. Paley, President, Columbia Broadcasting System; legal advisor, Joseph Sharfsin; chairman, Mrs. Samuel Lyle Conner, of Washington.

Berkshire Symphonic Festival Includes New Academy of Music

STOCKBRIDGE, MASS.—The seventh annual Berkshire Symphonic Festival to be given by the Boston Symphony Orchestra under the direction of Serge Koussevitzky has increased its activities from two to three weeks this season which also sees the inauguration of a school at Tanglewood.

The centennial of the birth of Tchaikovsky will be marked by devoting one entire week to the music of this Russian master. Other features include the performance of Bach's Mass in B minor and the offering of symphonic works by Roy Harris, Hindemith, Prokofieff, Sibelius, Schubert, Schumann, Haydn, Brahms and Beethoven.

Artur Rodzinski will be guest conductor and Dorothy Maynor, soprano, who made her debut last season at this festival, will be heard again. Albert Spalding is soloist in Tchaikovsky's violin concerto and Jesus Maria Sanroma will play the piano part in Stravinsky's Capriccio.

The chorus will be from the new Berkshire Music Centre at Tanglewood which opens a six-week season on July 8 with Dr. Koussevitzky as director and G. Wallace Woodworth as assistant.

The season will be divided into three series: the first, with performances on Aug. 1, 3 and 4 will be symphonic; the second, on Aug. 8, 10 and 11 will be devoted to Tchaikovsky; and the third, on Aug. 15, 17 and 18 will present, in addition to the Bach mass, works of Beethoven, Brahms, Haydn, excerpts from Wagnerian scores and Hindemith's Mathis der Maler with Miss Maynor.

Berkshire Academy to Open

Of the first 200 applications received for admission to the new school to be conducted this summer in connection with the Berkshire Festival, 111 are from men and 89 from women. About half of the applicants are under twenty-five years of age and twenty-four are over forty.

The applicants include students from leading American schools and conservatories and several have been received from persons enrolled at the Salzburg Mozarteum, the American Conservatory at Fontainebleau, and the Royal College of Music in London.

About half of the applicants are already engaged in the musical profession as teachers, directors, supervisors of music, orchestral and choral conductors, composers, arrangers and players of various instruments. Many applications have been received for admission to the class in orchestral conducting which will be in charge of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra. Only qualified students will be admitted.

Thirty-six have applied for admission to courses in choral conducting at the Berkshire Music Center while fifty-seven have expressed interest in chamber music and ensemble playing. Two student orchestras will also be organized. As part of the work the academy chorus will prepare Bach's B minor Mass for presentation with the Boston Symphony under Dr. Koussevitzky. Already thirty-seven sopranos, thirty altos, eighteen tenors and twenty-six basses have filed applications.

Students to Attend Festival Concerts

Students of the new center will be permitted to attend the nine festival concerts and a number of rehearsals. Important scores which they will hear being prepared include the first symphonies of Beethoven, Schumann and Sibelius; the C major symphony of Schubert, the second of Brahms, the third of Roy Harris, Bach's Passacaglia, Faure's Pelleas et Melisande suite, Stravinsky's Capriccio for piano and orchestra, Prokofieff's Classical Symphony, the second Daphnis et Chloe suite of Ravel, Tchaikovsky's second, fourth, fifth and sixth symphonies, the violin concerto of this Russian composer and his Romeo and Juliet overture, the third symphony of Beethoven, a Haydn symphony, the first of Brahms and works of Wagner and Hindemith.

N. S.

Giant Telescope Subject of Prize Broadcast Work

BALTIMORE, MD.—Our New Telescope, a new work by Harry Patterson Hopkins, composer of this city, was to be given its first performance in a broadcast over WNYC on March 31, the composer at the piano. The work was selected by the American Composers' Association as the best composition submitted during the present season and its premiere performance was directed by Macklin Marrow. The composer has attempted to picture musically some of the things seen through the 200-inch lens in California.

G. K.

THOMAS A. FAUGHNAN, JR., and DONALD FAUGHNAN
gave a program of piano music in the Elizabeth, N. J., studio of Henrietta M. Heath on March 10. Both young pianists are pupils of Mrs. Heath.

HELEN TRAUBEL

A Great Singing Personality

FROM THE STUDIO OF

GIUSEPPE BOGHETTI

MISS TRAUBEL is the new dramatic soprano sensation of the Metropolitan Opera. One of her recent orchestral appearances was as soloist with the New York Philharmonic-Symphony, John Barbirolli conducting. Henry Pleasants wrote as follows of the performance in the Philadelphia Evening Bulletin, March 15, 1940:

"OF Miss Traubel's singing of the Immolation the reviewer can speak only in superlatives. No performance of this music within recent memory can compare to it in its qualities of vocalism and interpretive insight. Miss Traubel has studied in the last few years with Giuseppe Boghetti, the teacher of Marion Anderson, and her singing bears certain unmistakable resemblance to Miss Anderson's in the certainty and accuracy of the vocal focus and in the exceptional firmness of the legato. This Immolation Scene was lyrical from beginning to end, even in the most forceful declamatory passages, but it was more than merely an example of bel canto. There was warmth and passion in it, and a commanding authority. The large audience responded with a spontaneous ovation, which the singer shared with Mr. Barbirolli and the members of the orchestra."

MISS TRAUBEL HAS BEEN STUDYING WITH MR. BOGHETTI FROM 1937 UNTIL THE PRESENT TIME.

STUDIO: 205 WEST 57th STREET, NEW YORK

By Appointment Only

MUSICAL COURIER

Review of the World's Music
60th Year

Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York

GEORGE H. HILBERT
President

Telephones: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506

Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
ALFRED HUMAN.....Managing Editor
RENÉ DEVRIES (Chicago), IRVING SCHWERKÉ (Paris)...Associate Editors

CHICAGO AND MIDDLE WEST HEADQUARTERS René Devries, in charge; JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. 'Phone, Harrison 6110.

PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKÉ (Chief of Foreign Staff), 6 Square Leon Guillot, Paris (XV), Telephone, Vaugirard, 48-24. Cable address, Musicurier, Paris.

HOLLYWOOD BUREAU: Richard Drake Saunders, West Coast Representative, 5617 Hollywood Blvd., Phone, Granite 3480.

SUBSCRIPTIONS—Domestic $3. Canadian, $4. Foreign, $4.50 Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.

Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosks in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department ten days before date of publication.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions must be accompanied by stamped and addressed return envelope, and submitted at sender's risk.

NEW YORK APRIL 1, 1940 No. 3008

Mr. Stokowski may feel he was justified in issuing his statement in connection with his firing of eight members of the Philadelphia Orchestra. An ancient Chinese proverb disposes of such a controversy in these words: "Do not," admonished the sage, "break any man's rice bowl."

—o—

Streamlining the Educational Process

Assembled this week at Los Angeles, the Music Educators National Conference is marking out new territory to be won in its thirty-three year old fight for better and fuller life for the musical educator and his charges.

This influential assemblage of educators from all parts of the country, under the presidency of Louis Woodson Curtis of Los Angeles, is playing host from March 30 to April 6 for a brilliant series of musical and educational features.

More than a hundred leading figures in music education are participating in the programs of this convention. Speakers, conductors, directors of musical "clinics," chairmen of sections and leaders of discussions—all are cooperating in advancing the ideal of better musical instruction for the young.

That ideal, by the way, has grown and renewed itself in a remarkable way in recent decades. The present generation of young musicians in the schools knows an entirely different approach to musical pedagogy, a dynamic and more dramatic one.

The point might be illustrated—in fact, is being shown daily—in many hundreds of schools throughout the land where young musicians are taking part in orchestras, bands, choruses and chamber music groups, and enjoying thoroughly what has come to be an exciting form of group activity instead of a cut-and-dried process of learning facts and doing technical exercises.

The new approach to musical education may be called a form of "streamlining" in harmony with the more rapid and direct methods of the present day. While basic ideals in music represent a nucleus of experience gained by the race which it would be folly to relinquish, the way in which these can be presented has improved vastly.

What one beholds today is not a new process but the old one in a better form; not a levelling of the cultural heights but a clearing out of some of the undergrowth which in the past sometimes impeded a direct ascent along a clearly marked path. Many a potentially gifted child in the past had his gifts thwarted by dull teaching. "Show us how to release the music that is in us," might have been the discouraged cry of youth a generation ago. That appeal has now been answered in the form which youth best understands,—being a part of the great army of music-making enthusiasts that has grown up in this country since teachers ceased merely talking about the art and instead began showing youngsters how it could be done.

* * *

Not least interesting among the plans for the Los Angeles convention of the Music Educators National Conference was the projected visit of youths' musical groups from many cities. This provides a practical demonstration of what the movement for participation in musical performance has accomplished.

Not only do the choruses, orchestras, bands and other groups play once a week in the schoolroom; they go out to convince a skeptical world that music is not so difficult to produce well, that it is a practical activity in which everybody can take part in some form; and, most important, that it is fun. Not professionals, they are yet professional in approach to an art.

Many hard-boiled adults are having their ideas on music and its possibilities changed by what this young army from the schools is doing today. They are learning to have a respect for music—to rank it on a par with football and baseball at the very least—and they are also discovering that music can be quite as engrossing when produced by members of their own households as when purveyed by celebrated artists from distant parts.

Belated discoveries of the great wealth of music to be found so close at hand are taking place among the parents of the children who are today so immersed and so enthusiastic in their musical studies.

In one sense, thus, one can say the young musicians in the great musical army of the various schools are also junior members in the National Conference of Music Educators. Theirs is by far the more difficult task, as they have the job of "selling" music at a late day to an elder generation that, at the best, was very badly trained in the true arts of appreciation.

—o—

Variations

(*Continued from following page*)

several of the Stephen Foster songs.

If you are a singing or near-singing male with three similarly inclined friends, you can have endless fun by getting Spaeth's Barber Shop Ballads and following its stimulative suggestions.

✦ ✦ ✦

I cannot refrain however from mentioning that Prentice-Hall, Inc., sent me a postcard advance notice which read:

"You will soon receive a review copy of Barber Shop Ballads. This book, we believe, is in line with the character of your publication."

✦ ✦ ✦

A New York newspaper reports that two amateur pianists play for the convicts at Sing Sing every Sunday afternoon. Even prison bars are no protection sometimes.

✦ ✦ ✦

Just now there is some humor left in Berlin. A letter reaches me from there (smuggled by way of Italy) in which the writer says: "It is suggested by Hess that an extra tax be raised by levying on pianos and their players, through a sort of gasometer arrangement affixed to the instruments and showing exactly how many notes have been played,

Cartoon by Edgar Allen, Jr.

"All right, all right! Tchaikovsky had his improvisations and I've got mine."

the players to be taxed in proportion. However, would not that give too much advantage to those performers who drop more than half of their notes under the piano?"

✦ ✦ ✦

Our Government is taking a Census of the population just now. I am certain that in the homes of musical persons, the questioners are not making all the correct inquiries. As a guide to those hard-working peripatetics, I offer these suggestions:

1—Are you an American, or do you like opera?

2—Have you paid your latest instalment on your radio, piano or phonograph—or all of them?

3—Do you think that Ravioli is the name of an Italian composer or of an opera?

4—When you get free concert tickets, do you also ask for taxi fare?

5—How long is Götterdämmerung, and why?

6—Do you applaud musical performers even when you don't like what they did?

7—If your little girl plays piano, why does she leave out so many notes in the left hand?

8—Which Russian city do you prefer to Shostakovitch?

9—Have you ever tried to explain the plot of La Gioconda to anyone?

10—Do you talk to your neighbor during a symphony, between naps, or to yourself during them?

11—Which musical programs do you dial out on the radio, and don't you know that they are better than jazz bands, and nearly as good as Charley McCarthy?

12—Name four American composers who do not write jazz.

13—What is the difference between Di Maggio and Adagio?

14—Was Cesar Franck? What are Brahms? Why was Joseph Haydn?

Do you allow your children to play the piano after eating jam?

Does anyone in your household play the tuba, and is he sane otherwise?

How many pieces of sheet music have you that are not torn, and do not have missing pages?

Why don't you pay your music teacher promptly?

Are the spots on your piano highball rings or match burns?

Do your children know the names of as many composers as of movie stars?

Why don't you like sonatas?

Remember that your answers may incriminate and degrade you, and will be used against you.

VARIATIONS

By Leonard Liebling

Raymond Paige, who conducts the weekly Musical Americana radio program (sponsored by the Westinghouse interests), is reported by the New York Evening Journal of March 20 to have said: "It's high time the networks paid just homage to the works of American composers. Men like Jerome Kern, Irving Berlin, Duke Ellington, George Gershwin, Johnny Green and Stephen Foster can stand in the same line with Bach, Beethoven and Brahms."

Undoubtedly Paige, a musician of worth and taste, was misquoted, and probably meant to imply that his present-day writers can stand in line with Johann Strauss, Offenbach, Milloecker, Sullivan, von Suppé, Lecocq, Herbert and Sousa, who wrote the light music of their various periods.

However they were better musicians, by and large, than their Broadway successors, some of whom devise only tunes without harmonization, use standardized forms, are quite ignorant of an artistic process called development, and cannot orchestrate. Aside from other considerations, the mere fact that any music writer has to use an arranger to whip his stuff into practical shape, makes him fall very much out of line with Bach, Beethoven and Brahms. Some of the arrangers are much more gifted than the "composers" whose music they make marketable.

Also let us hope that Paige did not really chide the networks for their lack of homage to American composers, for that would imply his unfamiliarity with what the broadcasting companies have been doing. Any dialer who listens to good music on the air could tell him how wrong he is, and that CBS and NBC not only constantly perform established and new works from the pens of Americans, but even have commissioned them (with generous fees) to create materially specially for radio premieres. In the list of those so favored are the names of most of the best known contemporary composers in our land.

◆ ◆ ◆

New York, Feb. 25, 1940.

Dear Variations:

Could you spare a few lines some time to explaining (or at least giving your opinion on) the question "Why do music critics refrain from criticizing singers for shaky or tremulous tones?" I should say "except for the ocasional mention of a King Mark or a Heinrich der Vogler." These poor devils wobble like a mold of jelly at times and draw all the critical ire. My point is that the critics should keep it up but spread their shots.

It's getting terrible for those teachers, one of whom I am which train singers to value evenness and smooth flowing tones as standard and that the only time they should use a tremolo, vibrato or shimmy is when expressing an emotion that would be heard in the same phrase if spoken.

Recently two loudly acclaimed signers contributed to or gave programs in our leading concert halls and over the radio in which there were heard more shaky tones than steady ones—and no comment from the committee.

One of these singers delivered the high B in Depuis le jour so that one of my non-studying, non-performing musical friends remarked seriously "I have heard that aria a good many times but I never knew that the high tone (note) was supposed to be trilled!"

The other singer sings steadily on the top and in the low reaches (even tho' without a semblance of musical quality) and wavers and wobbles continually in the middle. We are compelled to hear most of the popular song hits coming in tone spurts like the rhythm of a self-starter in a car out of gas.

What I'm trying to get at is—are we going to have a standard of steadiness or of self-startiness?

My opinion is that critics could do the oncoming army of would-be singers a big favor by pointing out the fact that an unintentional tremolo or waver shows an undesirable condition and that no matter how well the singer with that condition may sound, he or she would sound much better without it.

Very sincerely,
GEO. HOTCHKISS STREET.

Years of experience have taught me not to say anything more about a singing performance than that I liked it or did not like it, and even such an admission was apt to bring disaster upon me in the form of controversy with the singer, the singer's family, and a string of vocal teachers.

However, Mr. Street comes out with a direct statement implying that music critics for some reason of their own do not make mention of a tremolo when they hear it done by singers in public. I have never noticed any such habitual omission. On the contrary, I have read countless times that such and such a singer "was unsteady in tone," "has a tremolo," "displayed shakiness" and the like. To American ears a tremolo is one of the major vocal crimes, and to music critics practically unforgivable. They are entered into no conspiracy to keep the dread news from publication, and do not quail either when they receive letters (usually anonymous) telling them that they are ignorant of the difference between tremolo and vibrato. America does not care much for vibrato as understood in Italy, where it is admired and loved. The critics feel that Italy is welcome to the vibrato—with the tremolo thrown in for good measure.

I can assure Mr. Street that so far as I am concerned, I fully understand the nature of tremolo, the reason for it, and the remedy. Here is my technical opinion: A tremolo consists of wobbly tones, caused by the fact that the tones are not steady, and the cure for it is not to sing tremolo. I am asking no fee for this invaluable professional advice.

◆ ◆ ◆

As a rule, the most frequent tremoloists are bassos, some of whom do it so well that their entire performance is a series of slow trills. When the tremolo reaches that stage it is indeed an art.

◆ ◆ ◆

Carl Fischer, Inc., sends me some especially fine violin transcriptions by Szigeti and Heifetz. The former should be thanked for the Pieds-en-Air, by Peter Warlock (from his Capriol Suite), a lovely melody in ancient style and beautifully set in this new version; and Heifetz (now one of our best transcriptionists) deserves no less praise for his racy arrangement of Wieniawski's whimsical E major Caprice, and appealingly factured adaptations of Foster's Old Folks at Home and Jeanie with the Light Brown Hair, modernly harmonized and yet staying in the simple character of the originals.

From the Fischer counters come as well, two piano solos by Isidor Achron, Sonnet and Valse Dramatique. Light lyricism is exemplified in both pieces, with fastidious harmony and easy flow of the keyboard idiom. The Sonnet has the greater musical worth, while the Valse slightly suggests an Achronized Scriabin.

◆ ◆ ◆

In his Musical Recollections of Fifty Years, published in 1910 by the late New York pianist and teacher, Richard Hoffmann, I came across this prophetic passage recently: "Don't you think the musical ear could be made to accept and even like a scale all the intervals of which are whole steps, instead of the diatonic scale?"

◆ ◆ ◆

T. Carl Whitmer, composer, theorist and pedagogue, sends me another echo from the long ago. It is a piano recital program given by his teacher, Charles Jarvis, over sixty years ago in Philadelphia where he founded and conducted the famous Soirées. The concert is doubtless the longest on record, Mr. Whitmer informing us that "it lasted—punctuated by wetness—from 7 p.m. to 2 a.m." The program had over fifty numbers, aside from Schumann's Kinderscenen, Kreisleriana, etc. Among them were such trifles as Bach's Chromatic Fantasie and Fugue, Chopin's Fantasie, Schumann's concerto, Hummel's F sharp minor sonata, Schubert's C minor Fantasie, Schumann's Toccata, Beethoven's Appassionata Sonata, Mendelssohn's Variations Serieuses, Bach-Liszt's G minor Fugue and Weber's C major sonata!

◆ ◆ ◆

Leonard Lyons, teller of excellent musical stories in his humorous column of The New York Post, has this one in his March 5 issue:

Moriz Rosenthal, the pianist, gave a benefit recital in Los Angeles, where he met Darryl Zanuck. The 78-year-old pianist was cynical about Zanuck's assertion that he was planning to make biographical films about some of the great men of music Rosenthal has known personally—including Wagner and Liszt. . . . "I'll bet you $10 I can tell right now what such a picture would be like," Rosenthal scoffed. "Don Ameche will be Liszt, and he would be unsuccessful as a composer, until he met Alice Faye. Then she'd happen to hum a tune which gives him the idea for the Hungarian Rhapsody." . . . Zanuck handed a $10 bill to the pianist. . . . "So you admit I was right?" gloated Rosenthal. . . . "No," said Zanuck, "but the idea's worth $10."

◆ ◆ ◆

From Grace Nylen, of the Musical Courier staff: "Mrs. Daniel Sullivan tells of one of her new and ambitious students who wanted to know whether she could study the Immolation Scene from Götterdamrosch. This reminds me of the stenographer who wrote Good Old St. Cecelia instead of Gounod's St. Cecelia."

◆ ◆ ◆

David Saperton, of the Curtis Institute of Music, son-in-law of the late Leopold Godowsky, did a handsome thing by giving a recital there on March 26, of that composer's works. By far too little of his music is played nowadays, and the neglect is a deep reproach to present-day pianists, for they all know the significance of what Godowsky did for the repertoire and technical advancement of the keyboard. Saperton's program consisted of the tremendous Passacaglia (on a Schubert theme), four excerpts from the Java Suite, ten of the Chopin Etude arrangements, Triana (Albeniz) in concert transcription, and the marvelous virtuoso version of Johann Strauss' Artist Life.

◆ ◆ ◆

Sigmund Spaeth has put out a new, augmented and much revised edition of his Barber Shop Ballads (now published by Prentice-Hall, Inc., 70 Fifth Ave., New York). The volume first appeared in 1925, and the author says in the present edition: "In those days the barber shop quartet was a joke, and generally not a very good one. Now it is a national institution, with considerable support from radio and the movies. . . . Barber shop harmonizers have even formed a national Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. Their coat of arms includes a male quartet rampant and a shaving-mug couchant, backed by the eternal solidity of the barber's pole itself."

Following the breezily informative Preface by Spaeth is a delightfully humorous Introduction by the late Ring Lardner, who was a bass Barber Shopist of immense volume and vim. The Lardner words are revived from the original version of the Spaeth book.

He goes deeply into the technic of performance, and both analyzes the familiar harmonies and offers new combinations. There are numerous musical examples in full, and one whole chapter is devoted to that imperishable classic, Sweet Adeline. Other ancient favorites are treated sympathetically too, like How Dry I Am, Say Au Revoir but Not Goodbye, Way Down Yonder in the Cornfield, My Bonnie Lies Over the Ocean, Sweet Genevieve, Carry Me Back to Old Virginny, Good Night Ladies, and

(*Continued on preceding page*)

Adolph Senz, "wig wizard" of the Metropolitan Opera, saved the recent revival of Pelleas et Melisande from a catastrophe by his expert handiwork. The longest wig in opera, which Helen Jepson wore as Melisande, was taken from storage and "dressed" for usage. When the soprano put it on for some press photographs, it was discovered that almost half of the long locks had mysteriously disappeared somewhere between the opera house and the studio, probably due to the enthusiasm of a souvenir hunter.

The director's staff of the Metropolitan was considerably upset. Not so Mr. Senz. It could be repaired in a few days and be made to look like new, he said. And, when the time for the performance came, presto! it was.

* * *

Flash! Mr. and Mrs. America and all the little Americas will be glad to know that Washington's Spring Cherry Blossom Festival will be accompanied musically this year by excerpts from Blossom Time instead of Pinafore! Blossom Time does labor under the un-American shadow of Schubert, but at that, it comes a good bit closer to base than the Glibert and Sullivan operetta, thanks to the American tinkering of Sigmund Romberg.

* * *

Your Simon almost swooned when, a few days ago, he saw one of the programs presented down in Washington by the U. S. Marine Band Symphony Orchestra. The new conductor is William F. Santelmann, son of the famous Santelmann who directed the Marine Band for so many and successful years. On March 6, Conductor Santelmann led his men in the overture to Iphigenia in Aulis by Gluck, The Swan of Tuonela by Sibelius, Natchez-on-the-Hill by John Powell, Through the Looking Glass by Deems Taylor, Rhapsody in Rhumba by Russell Bennett, Love and Life in Vienna by Komzak and A Victory Ball by Ernest Schelling. Simon would respectfully call your patriotic attention to the American composers represented, as they should be!

* * *

An orgy of femininity inundated the greenroom when Stokowski returned to New York with the Philadelphia Orchestra. The urbane, poised maestro accepted homage somewhat wearily. He was even a little caustic and Simon thought he detected a slight wince when one too enthusiastic dowager's palm closed on the famous interweaving fingers. (Which reminds us of the *mot* uttered some time ago by a funster who opined: "Wouldn't you love to have been present when Stokowski first discovered that his hands were beautiful?") At any rate, the prize rejoinder from the wanderer from Hollywood occurred when a brash youth had the temerity to ask for an autograph. "Look here," said the conductor with icy calm, "you're a grownup boy. I don't do that any more."

Active Spring Schedule Booked for Albert Spalding

Albert Spalding, American violinist, is booked for an active spring schedule with concerts in Huntington, W. Va.; Wooster, O.; Hattiesburg, Miss.; Houston and Edinburgh, Tex.; New Orleans and Lafayette, La.; Milledgeville, Ga.; Wilmington, N. C.; Grand Rapids and Kalamazoo, Mich., and Chicago and Notre Dame, Ind.

Mr. Spalding has been announced as soloist at the Berkshire Music Festival, Stockbridge, Mass., in the Tchaikovsky concerto with the Boston Symphony Orchestra, Serge Koussevitzky conducting.

Mary Hill Doolittle in Recitals

Mary Hill Doolittle, cellist, gives her third annual concert on April 3 at Radnor High School, Wayne, Pa., appearing with Robert Elmore, pianist, and Frank Capelli, baritone. Miss Doolittle, first cellist of the Baltimore Symphony Orchestra, appeared recently in a joint recital with Virgil Fox, organist, and gave her annual recital at Cadoa Hall, Baltimore, with Arpad Sandor at the piano.

Cartoon by Edgar Allen, Jr.

A PIED PIPER.

NEW YORK CONCERT ANNOUNCEMENTS

(M) Morning; (A) Afternoon; (E) Evening.

Monday, April 1
Magda Tagliafero, pianist, Town Hall (E)

Tuesday, April 2
Mischa Elman, violinist, Carnegie Hall (E)
Charlotte Howell, soprano, Town Hall (E)

Wednesday, April 3
Reginald Stewart, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Thursday, April 4
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, April 5
Philharmonic-Symphony Society, Carnegie Hall (A)
Erno Valasek, violinist, Town Hall (E)

Saturday, April 6
Boston Symphony Orchestra, Carnegie Hall (A)
Harvard and Radcliffe Glee Clubs, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, April 7
Marion Corda, diseuse, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music Orchestra, Carnegie Hall (5:30)
Tossy Spivakovsky, violinist, Town Hall (E)

Monday, April 8
Antonio Brosa, violinist, Town Hall (E)

Tuesday, April 9
Percy Grainger, pianist, Town Hall (E)

Wednesday, April 10
Bach Circle, Town Hall (E)

Thursday, April 11
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 12
Philharmonic-Symphony Society, Carnegie Hall (A)
Vladimir Horowitz, pianist, Carnegie Hall (E)
Janos Scholz, cellist, Town Hall (E)

Saturday, April 13
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Marie Zorn, pianist, Town Hall (A)

Sunday, April 14
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music Orchestra, Carnegie Hall (5:30)
Workmen's Circle Chorus, Town Hall (E)

Monday, April 15
Harold and Marion Berkley, duo-pianists, Carnegie Chamber Hall (E)

Tuesday, April 16
Philadelphia Orchestra, Carnegie Hall (E)
Joan Field, violinist, Town Hall (E)

Wednesday, April 17
Schola Cantorum, Carnegie Hall (E)
Earl Ashcroft, bass-baritone, Town Hall (E)

Thursday, April 18
Philharmonic-Symphony Society, Carnegie Hall (E)
Stephen Foster Evening, Town Hall (E)

Friday, April 19
Philharmonic-Symphony Society, Carnegie Hall (A)
Riverdale School of Music Concert, Town Hall (E)

Saturday, April 20
Margharita Salvi, soprano, Frederick Longas, pianist, Enrique Ruiz, tenor, Town Hall (E)

Sunday, April 21
Philharmonic-Symphony Society, Carnegie Hall (A)
Joseph Szigeti, violinist, Carnegie Hall (E)

Monday, April 22
National Orchestral Association, Carnegie Hall (E)

Tuesday, April 23
Robert Goldsand, pianist, Town Hall (E)

Wednesday, April 24
Egon Petri, pianist, Town Hall (E)
Downtown Glee Club, Carnegie Hall (E)

Thursday, April 25
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 26
Philharmonic-Symphony Society, Carnegie Hall (A)
New York Orchestra, Carnegie Hall (E)

Saturday, April 27
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, April 28
Philharmonic-Symphony Society, Carnegie Hall (A)

Tuesday, April 30
Carlyle Bennett, tenor, Town Hall (E)

I SEE THAT

Janet Fairbank, soprano, was soloist on March 10 with the Indianapolis Symphony Orchestra, Fabien Sevitzky conducting, in Santuzza's aria from Cavalleria Rusticana.

* * *

Rosemarie Brancato, soprano, was guest soloist recently on the Victor Herbert Memorial program over WEAF. Miss Brancato recently appeared on the Star of the North program.

* * *

Richard Crooks, Metropolitan Opera tenor, will combine appearances on the road tour of the Metropolitan with concert engagements. Among Middle Western commitments is a recital in Peoria, Ill., on April 26.

* * *

Anastasia Rabinoff has removed to Binghamton, N. Y., where she appeared in a recital at the Weston Studio, with Ethel Newcomb, pianist, recently.

* * *

Paul Althouse, tenor of the Metropolitan Opera, has added to his late spring concert bookings appearances with the Liedenkranz of Reading, Penn., on May 31 and June 1.

* * *

William Primrose, violist, fulfilled a return engagement in Montreal, Can., playing with the orchestra there and another broadcast on March 3 and 4, respectively. On March 31 he was heard at the Harvard Club, New York.

* * *

Myron Szandrowsky, baritone, was soloist in Brahms' Requiem at Emanuel Baptist Church, Brooklyn, N. Y., recently, and on March 3 sang the baritone solos in St. Matthew Passion at St. George's church, New York.

* * *

Beatrice MacCue and her Symphony Trio appeared at a musicale and tea given by Tau Alpha, New York, recently, singing works by Saar, Warren, Weaver, Aslanoff, Henderson and Daniels.

* * *

Annie Louise David, harpist, and Mary Pasmore, violinist, of San Francisco, collaborated in a recital at the Presidio Women's Club, and in a harp recital with her pupil, Mary Jean Porter, at the Fairmont Hotel, last month. Mme. David gave a recital in Palm Springs, Colo., on March 18, and plans to appear in the East in May.

* * *

Musical Adventures, Mrs. Harold V. Milligan, president, heard the Armchair Quartet, Mrs. Milligan, and Ernest La Prade, director, at the National Broadcasting Co. studio, New York.

* * *

Pietro Yon performed organ works by Bossi, Mendelssohn, Angelelli, Guilmant and his own Toccata at the March 3 services at St. Patrick's Cathedral, New York. Gregorian and works by Renzi, Molitor and Koster were the choral works sung.

* * *

Henry Holden Huss' Poem, Vicissitudes and Conflicts of Life, for piano, played by himself, and his Faery Song, Shed No Tear, were heard on the Feb. 11 program of the National Association for American Composers and Conductors at Hotel des Artistes, New York.

* * *

Earle Spicer, baritone, was heard at Williams College and as soloist with the Wollaston Glee Club for Quincy, Mass. He left recently for another Southern tour with engagements in Virginia, North Carolina, Georgia, South Carolina and Florida. Recently he was heard at Simmons College, Boston, for the Allentown Music Club, the Choate School and South Shore Music Club of Westport Conn.

(*Continued on page* 44)

Dangers Lurk for Artists in Urge to Try Social Whirl

Many a "Benefit" Redounds Not to the Musician Who Gives His Services Gratis—Flattery May Not Atone for Late Hour Headaches and Snubs

By CHARLES L. WAGNER,
New York Concert Manager

I have always looked upon most of my artists and their careers as upon any other investment which pays dividends to themselves and to me. To be sure, I have made enemies in protecting my property. People who have been kept out of range of my stars have often misunderstood my motives and taken my refusal to present them to the artist as personal offenses.

I never could tolerate social highwaymen, chasing after celebrities. Artists are never at their best after performances, but few of them, indeed, can say "no" when presented with a superficially attractive invitation.

Then, too, many artists haven't the proper background. It is best to keep them away from the public. They wear better by preserving the illusion they held when the curtain fell.

The Persistent Celebrity Hunter

Unfortunately, artists are so susceptible to flattery, and fall for it so easily, that most anyone can drop around to a dressing room and with a few words of well-selected praise, carry them out to some social event, where they generally fail to shine. Many such invitations have been accepted, much to the artist's social and financial loss.

I have never understood how a stranger could invite them out on first meeting; much less can I understand how they accept. An artist ought to let his manager put him on a pedestal, throw the limelight on him and kick anyone on the shins who comes near.

All artists are continually being annoyed by society leaders, and climbers who follow in their wake. In my time no one but Frances Alda was ever able to cope with them successfully and not cheapen artistic worth. She was always discreet, yet she made it her business to be social-minded, and business profited by her carefully planned parties.

A McCormack Anecdote

John McCormack learned his lesson from the society bunch. He was announced to sing with the Philharmonic Orchestra under Stransky at Carnegie Hall in a very difficult program. One of the Mrs. V's was giving a charity affair that same night at the Plaza. She wanted John to sing, but I refused as I had visions of his instant death from heart failure if I asked him to sing twice in one night, and one of these occasions at midnight. He always rebelled at doing even two consecutive nights.

Mrs. V. wired him in Boston, where he was singing, and after consulting Mrs. McCormack they decided to accept, much to the disgust of Dennis McSweeney, who was with him, seeing to the details on that trip. Personally I didn't care. All artists must learn their own lesson from the social sycophants.

The day after the charity, McSweeney was in high glee. John had sung, had been ushered in and out with all sorts of entertainers and the hostess had not even come near him. He had the aristocracy of talent; she only of wealth—the former is God-given and the latter man-handled.

The "Round-About" Approach

There is another case in which I let myself and my artist be beautifully trimmed by two society leeches. A charming special writer on a morning paper asked me to meet a Park Avenue lady who wanted to invest money in some Broadway productions. Just for the thrill of it,—oh yes,—she knew several actors and was very, very prominent socially!

We lunched at the St. Regis several times and I finally fell. Never was I more gullible. She had all these great connections in Wall Street and, besides, her husband was encouraging her in these ventures. Her daughter was even threatening to write plays. So we began reading plays and she promised to finance them.

I should have remembered the time, during the Weber and Field days, when De Wolf Hopper sent Lillian Russell a bouquet with a string attached, and had it pulled off stage just as the luscious Lillian stooped to pick it up. I thought I had the bouquet—with the bank notes tucked in between the flowers. Talk about Angels unaware!

Then something else happened. She wanted to meet Mary Garden. That should have made me suspicious, but it didn't. Then she unfolded her great scheme,—a real charity. She was helping Mrs. Blank—queen of her own exclusive social world—and the latter wrote me several charming letters. For once in my life I persuaded La Garden to sing at that affair for nothing. They raised $10,000. Garden hated the very sight of the woman, snubbed her, but being a good sport, we went through with the social torture.

CHARLES L. WAGNER

Once since, Mrs. Blank has asked me to come to her grand place to see some dancer—but no more. The St. Regis lunching lady, promoter extraordinary, never did agree on a play to produce. She once told me she would buy one hundred copies of my book, when it was published. But I am not encouraging the publisher.

A "Run-in" With the Daily Press

Persuading Miss Garden to do this charity date at the Roosevelt Hotel brought on our first and only misunderstanding. She had been besieged by newspaper people for some special interviews and she did not want to give any, and so instructed me. She had had an offer from one of the leading magazines for a series of articles at a big price.

Interviews vs. Paid Articles

I mentioned this to several of the newspaper people, including one unusually persistent woman reporter from The Brooklyn Eagle. She reported to her Managing Editor, H. M. Crist, that I said Miss Garden could get $5,000 each for interviews and of course would not talk to newspapers. As clever a man as Crist should have known that I wouldn't make that kind of a fool remark.

For the first time in all my dealings with Miss Garden, this disturbed her. She was conscious of the fact that she was making me the goat and yet she did not want to offend The Eagle. I called up my good friend, Maurice McLaughlin of the Eagle, a friend of McCormack days, explained the matter and it was all settled nicely.

After it was all over, Garden wrote: "I hope you are pleased that I am singing for those Society Bees. I only do it for you, as I have no use for them."

Beware of "Promises" Is Sage Maxim

Nowadays, artists and actors accept the Park and Fifth Avenue crowd as equals.

Taking a social promise seriously is like following a will-o'-the-wisp. It keeps looking like something attractive and you follow it until you're hopelessly bogged. No wonder they call America "The Land of Promise."

For further particulars let me urge you to look forward to "Seeing Stars," an autobiography, by the writer, to be published in October.

Plane to Be Used by Tenor On Tour of South America

"There are two reasons why I am so happy to go to South America," said Kurt Baum when interviewed regarding his forthcoming six months' tour there. "First of all, I like to conquer new audiences in countries in which I have not been before. To do that at the Teatro Colon in Buenos Aires is not an easy task, but that makes it only the more interesting to me.

"The second reason is a very personal one, as it has to do with my hobby. I have an inseparable friend, my camera, which by the way was sent to me with some charming lines of admiration by a gentleman whom I had never met before after a performance of Aida at which he had been present. I am almost as proud of my collection of photographs of all parts of Europe as I am of my scrapbook of criticisms. So you can imagine what I feel at the prospect of adding to my collection colorful pictures of South American landscapes, of cultural and historic landmarks and of interesting everyday life."

"What are your plans for singing in South America?" Mr. Baum was asked.

Will Visit Land of Incas

"As yet," he replied, "I cannot give you full details of the tour. It starts, however, in Venezuela and there and in Puerto Rico I will sing Aida, Trovatore and Tosca under Maestro Papi. I have been invited to sing in Peru and Santiago, where I long to see what survives of the creations of the Incas' high culture, but there will be little time left, as I have to be in Buenos Aires early in August. I am looking forward to singing under Erich Kleiber, as I did on various occasions in Europe. Floro Ugarte, the director of the Teatro Colon, has engaged me for Magic Flute, Weinberger's Schwanda, The Gipsy Baron, which I am particular eager to do, and the Missa Solemnis.

"The Teatro Colon engagement," continued Mr. Baum, "will keep me busy until the end of October. I shall not have time for a vacation, as six days later I resume my artistic work in Chicago. The trip will be made by plane, and I expect the bird's-eye views will be a fascinating experience to me as well as to my camera. Next year I shall tour the United States. I am anxious to see more of this interesting, wonderful country.

"I find the interest here for all kinds of music is so intense, there are so many excellent teachers, so much love and understanding of music particularly among the younger generation, that I feel certain there will be a steadily increasing number of American artists who will be outstanding and inspiring interpreters of music."

Photo by Bruno of Hollywood

GLADYS and REGINALD LAUBIN,

exponents of the American Indian dance, make their final New York appearances of the season on April 6 when they present a special lecture-recital for children at the American Museum of Natural History. They were soloists on Feb. 25 at West Point with the U. S. Military Band under the direction of Lieut. Francis E. Resta. Both artists, under William Neill management, have been made honorary members of the Sioux tribe.

SUZANN

"ONE OF THE OUTSTANDING

"A RARE SINGER"

New York Sun,
Mar. 11, 1940

NEW YORK WORLD-TELEGRAM,
MONDAY, MARCH 11, 1940.

Suzanne Sten in Debut.

That rare harbingers of spring—a singer combining beauty, voice and style—was revealed in Suzanne Sten.

Miss Sten, of recent German origin, sang lyrics in Italian, German, French and English. In each case her diction was letter perfect. For one speaking the language as an acquired one, her English, especially the vowels, was remarkably well modulated.

So much for diction. Miss Sten disclosed a voice of wide range and lovely quality. She produced her notes with ease, whatever the register. Her attacks were clean and she colored tones with a fine sense of nuance.

The opening number, Marcello's Il mio bel fuco, established her vocal power and interpretative skill. Thereafter it was the same story. Songs by Stradella, Brahms, Arnold Bax successively confirmed the first impression: that Miss Sten knew how to sing and how to get the most out of a song.

The aria, Pleurez mes yeux, from Massenet's Le Cid, exhibited a grasp of operatic method of no mean order. Besides, it was as well acted as the limitations of the concert stage permitted. With such a capacity for dramatic expression, Miss Sten should have included more operatic selections. However, there was plenty of drama of the more intimate kind in her other efforts, especially the German Lieder.

Leo Taubman supplied carefully considered accompaniments.

L. B.

NEW YORK HERALD TRIBUNE,
MARCH 11, 1940

Suzanne Sten InDebutRecital At Town Hall

By Jerome D. Bohm

A singer of unusual distinction is Suzanne Sten, who made her local debut in recital in Town Hall yesterday afternoon. Of German birth, Miss Sten came to this country in 1938 after having appeared in the opera houses of Prague and Saarbruecken, as well as in other Central European cities in various other capacities. Her program began with old Italian airs by Marcello, d'Astorga and Stradella, and "Vouchsafe, O Lord," from Handel's "Dettinger" Te Deum, sung in Latin. Two bevies of German Lieder by Brahms, Schalitt, Mahler and Strauss were included along with "Pleurez, mes yeuz," from Massenet's "Le Cid," and an English group by Griffes, Carpenter, Rebecca Clarke, Bax and Rhea Silberta.

Miss Sten's sumptuous, voluminous mezzo-soprano voice, one of the finest disclosed here in several years, is of warm, velvety texture throughout its wide range, and is produced in effortless fashion. It is an extraordinary medium of expression, not only because of its enscorcelling texture, but because Miss Sten has an unusual command of dynamic values and applies them with the instincts of a true artist.

The singer's remarkable interpretative gift was immediately apparent in her opening contribution, Marcello's "Il mio bel foco," which she delivered, not as the warming-up exercise it becomes at the hands of the majority of singers, but vitally and compellingly. Equally absorbing were deliveries of the ensuing classic offerings.

Miss Sten's unerring sense of style was no less perceptible in the five Brahms Lieder which followed—"Wir wandelten," "Meine Liebe ist grün," "Wenn du nur zuweilen lächelst," "Der Jäger" and "Von ewiger Liebe." In the last-named song, her tones were less well focused than was elsewhere the case, but one rarely hears "Meine Liebe ist grün" conveyed with such convincing ardor, or "Wenn du nur zuweilen lächelst" sung with such poetic sensibility and invested with such exquisite tonal coloring.

Genuine dramatic temperament and operatic flair were revealed in Massenet's "Pleurez, mes yeux" along with the tonal opulence which would make Miss Sten a valuable acquisition to any opera company. Further highly imaginative attributes pervaded her interpretations of Griffes's poignant "Lament of Ian the Proud," Carpenter's "When I Bring to You Colored Toys" and Rebecca Clarke's fanciful "Seal Man." The excellent enunciation of her texts in all the languages employed contributed in a considerable measure to the enjoyment of Miss Sten's work. Leo Taubman provided understanding, but sometimes indiscreet accompaniments. A sizable, demonstrative audience persuaded Miss Sten to give several encores.

Bruno of Hollywood photo, N. Y.

COLUMBIA RECORDS

Manag

E STEN

VOICES OF THE TIME" —*New York Times*

THE NEW YORK TIMES, MONDAY, MARCH 11, 1940.

SONG DEBUT HERE BY SUZANNE STEN

German Mezzo-Soprano Stirs Enthusiasm of Audience at Recital in Town Hall

One of the outstanding voices of the time was disclosed by Suzanne Sten, German mezzo-soprano, at her first New York recital yesterday afternoon in Town Hall. With no preliminary fanfares to herald her, Miss Sten at once established herself as a fully matured artist of exceptional attainments both as vocalist and interpreter, though young in years.

Comely and blessed with an ingratiating stage presence, Miss Sten faced an audience that was apathetic at first, but which she had aroused to a high pitch of enthusiasm before the intermission arrived by the superior qualities of her singing.

Quality of the Voice

The splendid voice, unsurpassed in richness and warmth among present-day mezzo-sopranos now active before the public, was large, pure and admirably even in scale. Finely schooled, it was under perfect control and capable of the most subtle and delicate effects without change of timbre.

Miss Sten's musicianship was beyond cavil and her sense of vocal line and of color distribution far above the average. An intense temperament, guided in communicativeness by an unusually keen imagination, lent irresistible appeal to every number on her varied list. Exemplary phrasing, polished diction in every language attempted and sensitive melodic patterning, achieved with tones caressed and bound together in smoothest legato, were other attributes of her distinguished work.

Miss Sten's program opened with early Italian classics by Marcello, d'Astorga and Stradella in a group also containing the Dignare from Handel's Dettinger "Te Deum," sung in Latin. A Brahms group followed. Further German lieder by Mahler, Strauss and Schalitt, the aria "Pleurez mes yeux" from Massenet's "Le Cid," and a sheaf of songs in English rounded out the offerings.

Interpretation Discussed

Miss Sten's interpretations were of the same high order whether in the dramatic realm of the Massenet aria or in lyrics demanding tragic emphasis or lightness of touch. More perfect singing than that vouchsafed in Brahms's "Wenn du mir zuweilen laechelst" is rarely encountered in the concert hall, and practically all of the rest of Miss Sten's contributions were on an equally exalted plane of excellence, in a schedule demanding marked versatility on the part of its executant.

Miss Sten, who came to America in 1938, arrived here as a widely experienced artist, having made many concert and operatic appearances abroad. She sang at the New German Theatre in Prague, the Saarbruecken Opera and elsewhere in Central Europe. Since coming to this country she has been heard extensively in recitals and with important orchestras. Later this month she will be a soloist with the Philharmonic-Symphony Orchestra in Bach's "St. Matthew Passion."

N. S.

NEW YORK JOURNAL AMERICAN
MARCH 11, 1940

By GRENA BENNETT.

Suzanne Sten, mezzo-soprano, well-known recitalist outside of this city, made her local debut in Town Hall yesterday afternoon before a large and appreciative audience. She impressed her hearers by the rich and appealing quality of her voice, sensitive interpretations and intelligent and meaningful revelation of moods in various numbers.

Her first offering, Marcello's "Il mio bel foco," was sung cautiously in an effort to conquer the nervousness that is a concomitant of an initial event, but she controlled her tones in Handel's "Dignare," as an experienced musician in full command of an instrument. Here luscious quality and good legato were exhibited in a manner that merits admiration and praise. D'Astorga's "Vo' cercando" and Stradella's "Col mio sangue" completed the Italian group which was followed by five lieder by Brahms. These she interpreted in liquid tones, with sensitiveness and sound judgment of their content, attractive modulations in volume, and expression, according to tragic, sentimental or poetic inference; and qualified as a delightful and informed interpreter of that branch of song literature. An aria from Massenet's "Le Cid," and works by Griffes, Carpenter, Clark, Bux, Silberta, Schalitt, Mahler and Strauss completed the program.

NEW YORK POST,
MARCH 11, 1940

Suzanne Sten, Soprano, In First Local Recital

Suzanne Sten, the attractive, young mezzo-soprano who gave her first local recital yesterday afternoon at Town Hall, is gifted in more ways than one; and her performance, which in the matter of program stuck fairly close to the conventional, was one of the most consistently pleasing, and among the few auspicious debuts that have been heard this season.

The tessitura of Miss Sten's voice lies more in the soprano range than in the alto, and quality and performance are both excellent. Add splendid diction to this, a talent that is equally impressive in song or operatic fare, finesse, sensitivity to style, flexibility and aptitude for vocal coloring and you have a singer who is worth considerably more than passing notice.

O'G.

N. B. *No underscoring is used—or is necessary—to emphasize the most striking statements of these notices as all parts of them are uniformly fine.*

LEO TAUBMAN
at the piano

Gala Concert Ensemble Enlists New Group of Four Musicians

Carlos Salzedo, René Le Roy, Janos Scholz and Marjorie Call Salzedo Comprise Novel Organization—Its Possibilities Discussed by Founders

RENÉ LE ROY

MARJORIE CALL SALZEDO

CARLOS SALZEDO

JANOS SCHOLZ

A new organization, promising to be one of the most versatile in the possibilities of its combinations, is the "Gala Concert Ensemble." Comprising two harps, flute, and cello, it will feature four renowned artists: Marjorie Call Salzedo and Carlos Salzedo, harpists, René Le Roy, flutist, and Janos Scholz, cellist.

In an interview at the Salzedos' modernistically designed and decorated Riverside Drive apartment, Mr. Salzedo, the noted harpist, who is the group's moving spirit, waxed enthusiastic over the ensemble's potentialities.

"Think of what one can do—think of all the combinations to which it lends itself," he said. "For one thing, harp and cello, flute and harp and harp solo; then harp duo, flute and piano, harp and piano, flute and cello, flute, cello and two harps. . . ." (Mr. Salzedo is as well known for his piano playing as for his harp playing.)

"Yes," Mrs. Salzedo came to his assistance, "one could probably go on forever at this rate. Anyway there are at least ten different combinations."

Much Music Available

"What's more," Mr. Salzedo continued, "there is music for them. We have compositions by Purcell, Locatelli, Lotti and Handel, and of course the music written for violin or flute, cello or viola da gamba, harpsichord or harp, which is incalculable, lends itself perfectly to our needs. Compositions by modern composers, both in the original and in transcription, are also plentiful, as for instance the Debussy Children's Corner, the Ravel Sonatine, and works especially composed for flute, cello and harp by Boris Koutzen, Wallingford Riegger, and the unprecedented Triple Concerto by Bernard Wagenaar for harp, flute and cello, recently performed by the Philadelphia Orchestra.

"We also hope," said Mrs. Salzedo, "that our group will inspire and prove an incentive to contemporary composers. It not only lends itself to neo-classic structure and form, but to the modern polyphonic texture so much favored by present-day composers."

The Younger Generation

At this, Mr. and Mrs. Salzedo's little son, Jacques, sitting on his mother's lap, began to gurgle happily. "He is tremendously musical," said Mrs. Salzedo, who can trace her ancestors on her grandfather's side back to William Byrd, "I think he'll be a musician."

"More likely an architect or an interior decorator," rejoined his father with great pride.

Janos Scholz, the well known cellist, formerly of the Roth Quartet, who expects to be a proud papa himself very soon, did not seem reluctant to continue on this subject, but more weighty matters compelled him elsewhere. The cellist, who will be heard in an entire sonata recital at Town Hall on April 12, said, "We must get Mr. Salzedo to discuss his ideas on the harpsichord and harp."

Harp as Harpsichord's "Proxy"

"And we must get Mr. Scholz to discuss his ideas on the cello and viola da gamba," countered Mr. Salzedo. "Since Mr. Scholz is so modest, I am afraid I'll have to begin. However, I must warn you that my ideas are not in the least spectacular; on the contrary extremely simple. It is no more than that the medium of the harpsichord, with its old-fashioned lovely tone and delectable quality, is enormously heightened when transferred to the contemporary harp, whose sonorous possibilities are of so much wider scope. The harpsichord tone, it is true, can be amplified and modified, but its dynamics essentially remain the same, whereas the variety of sound and nuances to be produced on the harp is prodigious and unlimited. As for two harps, the mellowness, fullness and beauty of tone to be gleaned is truly wonderful."

Duo Repertoire Included with Rich Representation

"Apart from the fact that we fall right in with the duo-piano vogue just now," said Mrs. Salzedo, who before her marriage was first harpist of the Indianapolis Symphony Orchestra, "there is no question that the great creators were always ahead of the possibilities that their mediums presented, and that if the composers whose music we are going to play were alive today, they would not in the least take it amiss, I feel, but rather appreciate and value the change."

Mr. Scholz could not be made to talk on this subject, but his interest in old music and old instruments is well known, as he has appeared with many orchestras in concertos for the viola da gamba. His recent recordings for Columbia of three Bach sonatas for that instrument, with harpsichord *continuo*, are the first to be made of these works in their original form.

The Distant Member Plans Return

René Le Roy, eminent French flutist, unfortunately was far away in Paris and so could not enter into the very lively conversation which ranged through old music, babies, modern furniture, music, painting and architecture. Mr. Le Roy has been a welcome visitor to this country for the past five years, appearing in his own recitals and as soloist with many orchestras. Composers like Vincent d'Indy, Albert Roussel, Joseph Jongen and Cyril Scott, among others, have been inspired by his playing to write music especially for him. As director of the Instrumental Quintet of Paris, he has played in more than 600 concerts all over the world with this group, besides his own engagements as a flute virtuoso.

Stress Individual Solo Contributions

"Above all," concluded Mr. Salzedo, "though our aim is to be an ensemble of the first order, I would like to emphasize the fact that we are primarily four individual soloists. Through the medium of our group—as an ensemble and individually, as well as in various combinations—we want to give the public the opportunity to hear in the same evening a program which has never been presented before in any part of the world. Diversity will be the very keynote of our program-making, aiming to satisfy both the layman and the musician." F. F. R.

American Academy Matinees Present Several Plays

The ninth matinee of the American Academy of Dramatic Arts, at the Empire Theater, New York, gave opportunity to Claire Scudder, Lake Forest, Ill., who as Sydney in Bill of Divorcement, by Dane, was outstanding; Padget Shaw, Renee Vargo, Mary Rogan, Robert Lieb, Jack Geer and Horton Heath, an able cast. Mystery at Greenfingers, by Priestley, provided Ruth Lawrence, Canton, N. Y., with opportunity as the Maid, Clara, which she acted in very able manner. Stephen Muratore, Bridgeport, Conn., was conspicuous as the chef, his Italian accent being notably good. Remainder of the cast included Marilou Reinhart, Beatrice Barclay, Vivian Kobak, Helen Jones, Barbara Winslow, Jarl Victor, Nevin deTurk and Rand Gardner.

A subsequent matinee brought Let Us Be Gay, by Rachel Crothers, as the tenth performance. Janice Lembke, Rochester, N. Y., was convincing as Mrs. Boucicault; Louise Sheldon, Pasadena, Calif., as Kitty Brown and Brian Gilbert, Worcester, Mass., as Bob Brown had roles which displayed their ability. Others in the cast were Althea Randall, Horton Heath, Christopher Brook, Lorna Herring, Herbert Green, Peter Johnston, Lance Clarke and Renee Vargo. A large and friendly audience applauded.

The Animal Kingdom, by Barry, brought Marion Cumming to the fore a second time this season, in the role of Franc Schmidt, which she did sympathetically and intelligently, also playing the violin. Her dialect was excellent. Milton Selzer, Portsmouth, N. H., played a character part skillfully, and other roles were performed by Douglas Morris, Walter Rinner, Barbara Ward, J. English Smith, Rockwell Stone, Phyllis Albrecht and Alice Forder.

An all-round performance of merit was that of Pride and Prejudice by Austen, with five outstanding actors—Eileen Devers, Hope Bulkeley, Jean Brewster, Audrey Roberts and Lance Clarke. Fifteen others were seen in minor roles.

On March 1 Saturday's Children, by Anderson, featured eight actors, of whom Elsie Baker, Alapaha, Ga., was outstanding. Rockwell Stone, Burlingame, Cal., also was capable. Icebound, by Owen Davis, was produced with a good ensemble of ten, of whom Beatrice Barclay, Brooklyn, N. Y., had the lead, Patricia Harvey, Flushing, L. I., coming next.

F. W. R.

Sackson Leaves Gordon Quartet for Solo and Conducting Posts

David Sackson, violinist, is resigning his post in the Gordon String Quartet at the end of the current season, to fulfill widening activities as soloist and conductor. In April Mr. Sackson appears as guest conductor of the Charleston (S. C.) String Symphony.

Francis Buebendorf in Baton Engagements

Francis Buebendorf, conductor of the Liederkranz Orchestra, New York, conducted his prelude and fugue in G minor, previously broadcast by Wallenstein in 1936 and by Eddy Brown in 1938 at the American Music Festival over Station WNYC. He also conducts the Beethoven Orchestral Association of Tenafly, N. J.

Hedda Ballon in Recitals

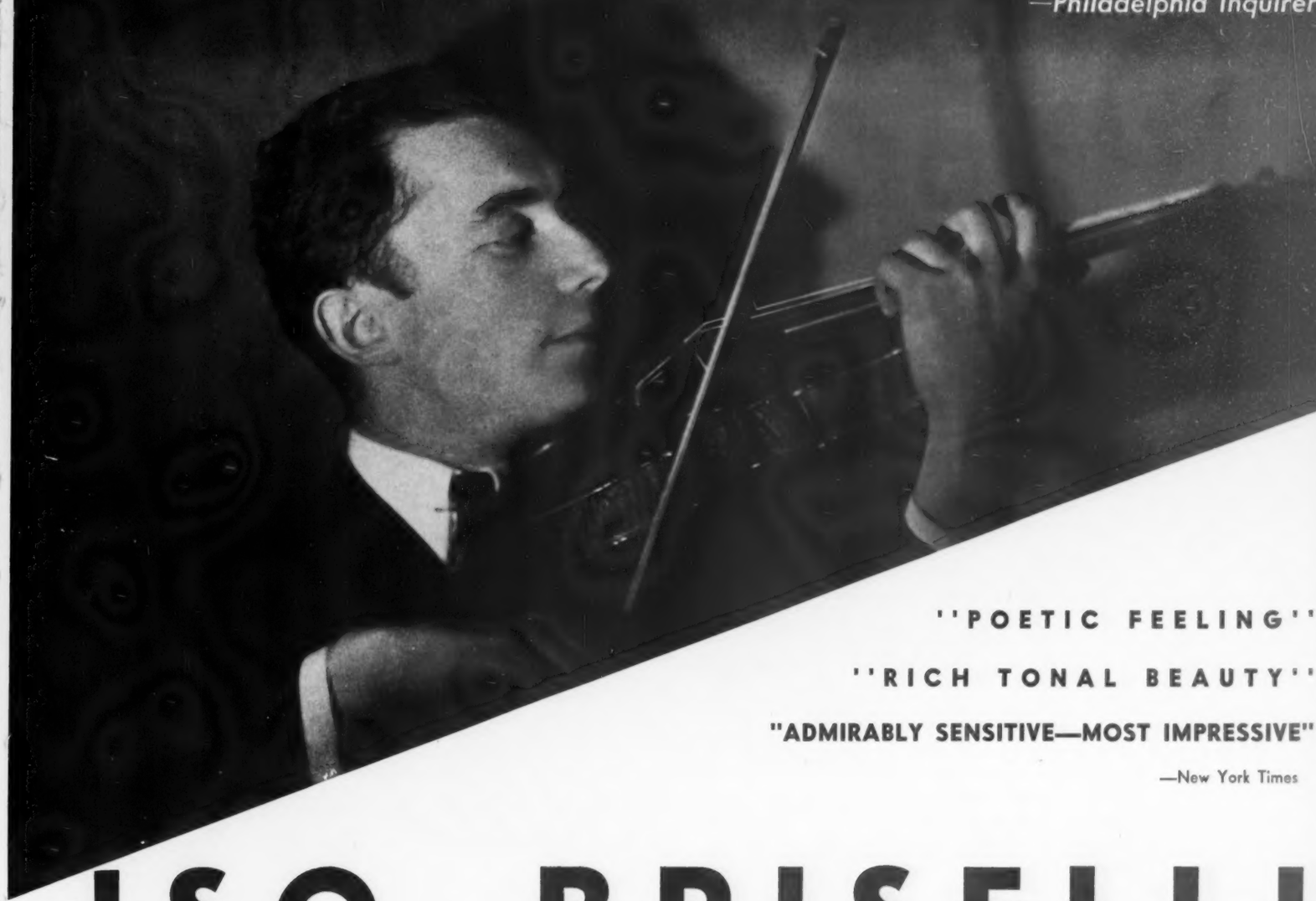
Hedda Ballon, harpsichordist, gave a recital recently at Billings Hall, Wellesley College. Mme. Ballon also appeared at Simmons College, Boston, in a lecture-recital and for the Boston College Club in a piano list.

Gives Costume Program

Elna Sherman gave a costume recital of music for the virginal and recorder at the English Speaking Union, New York, recently.

"PLAYING TOUCHED BY THE FLAME OF SINGING BEAUTY'

—Philadelphia Inquirer



''POETIC FEELING''

''RICH TONAL BEAUTY''

"ADMIRABLY SENSITIVE—MOST IMPRESSIVE"

—New York Times

ISO BRISELLI

CHICAGO, MARCH 18, 1940

At Orchestra Hall, Iso Briselli played the first, but undeniably not the last of his violin recitals. . . . indeed his playing yesterday elevates him to the rank of a virtuoso possessing just about everything that a master of the bow needs. The Bach Chaconne is the best kind of piece in which to judge the accomplishments of a violinist, and the young artist astonished us by the beauty and largeness of a tone warm and penetrating, as he did by a technique impeccable and an interpretation above reproach.

Herman Devries, Herald American

His first Chicago recital demonstrated a large and flexible technique, high powers of musical imagination and a robust, driving tone production. The unaccompanied Bach Chaconne emerged as an integrated piece of music, not as a series of violinistic stunts. The Briselli reading of the famous Meistersinger Sonata of Brahms was completely satisfying, a Sunday afternoon revelation of elegant ensemble playing. It is safe to say that you will hear more of Mr. Briselli . . . and very soon!

Robert Pollak, Daily Times

The most notable aspect of Mr. Briselli's style is its vigor. Strong accents, driving phrases, depth and intensity of tone—all contribute to this main impression. Listening more closely one finds other things. There are fine color graduations, a very musical use of the rubato, and an entire absence of any suggestions of forcing.

Edward Barry, Daily Tribune

PHILADELPHIA, PA., JANUARY 20, 1940

The ripened gifts of the still youthful violinist, who is now twenty-seven years old, have matured remarkably since his debut as a prodigy in this city at half his present age. He plays with conspicuous technical facility and assurance, and a tone of warmth and purity in the more lyrical, cantilena passages. It is flexible and fluent in phrasing.

Linton Martin, Inquirer

The tone was beautifully modulated, the intonation spotless, and the considerable technical difficulties handled with effortless mastery in both hands. It was a sound, sensative and musicianly performance.

Edwin Schloss, Record

Management: PAUL H. STOES, INC. 119 West 57th St., New York City

Program at Educators' Convention

(Continued from page 5)

Supervisor, Elementary Instrumental Music, Public Schools, Kansas City, Missouri; and Martin Pihl, Public Schools, San Francisco, California.
Music: Eastern New Mexico College Violin Choir, Portales, Gillian Buchanan, Conductor.

Saturday, March 30—Evening

8:15—SOUTHERN CALIFORNIA COLLEGE AND UNIVERSITY NIGHT (Polytechnic High School Auditorium).

Concert Program: Pomona College Men's Glee Club, Ralph H. Lyman, Conductor. University of Southern California Orchestra, Lucien Cailliet, Conductor. University of California at Los Angeles A Cappella Choir, Raymond Moreman, Conductor.

One-act Opera: The Impresario by Mozart, Los Angeles City College opera studio, Hugo Strelitzer, Conductor.

10:30—LOBBY SING (Biltmore Hotel). Conductors: William E. Knuth, San Francisco State College, General Chairman of Lobby Sings; Arthur Ward, Montclair, New Jersey; Avis T. Schreiber, Chicago, Ill.

Sunday, March 31—Morning

8:00—FOUNDERS BREAKFAST. Presiding: Dr. Frances Elliott Clark, President, Founders Association. In charge of arrangements: Alice Rogers, Santa Monica.
Music: Eastern New Mexico College Choir, Portales, Gillian Buchanan, Conductor.

9:15—SECOND GENERAL SESSION. Guests of Honor: Members of the Founders Association. Presiding: Louis Woodson Curtis, President, Music Educators National Conference.
Music: Combined Glee Clubs, Occidental College, Los Angeles, Howard Swan, Conductor.
Address: The Spiritual Essence of Music (speaker to be announced).
Music: San Diego High School Orchestra, Nino Marcelli, Conductor.

LUNCHEON MEETINGS:

12:00—*Music Education in the Churches* (First Congregational Church, 6th and Commonwealth Avenue). Chairman: Howard Swan, Occidental College, Los Angeles.

12:30—*Editorial Board, Music Educators Journal*. Chairman: Edward B. Birge, Bloomington, Indiana.

Committee on In-and-About Clubs. Chairman: Edith Wines, Oak Park, Illinois.

Sunday, March 31—Afternoon

1:00—MUSIC EDUCATION IN THE CHURCHES (Section Meeting—First Congregational Church, Sixth Street and Commonwealth Avenue). Chairman: D. Sterling Wheelwright, Washington, D. C.
Topics: (1) Educational channels for the advancement of church music. (2) Recent developments in the educational aspects of church music. (3) Psychology of church music.

3:00—COMPLIMENTARY CONCERT by the Los Angeles Philharmonic Orchestra, Albert Coates, Conductor. (Philharmonic Auditorium.)

6:00—FRATERNITY AND SORORITY DINNERS.

Sunday, March 31—Evening

8:00—RECEPTION to members of the Music Educators National Conference and affiliated organizations by the Southern District of the California-Western Music Educators Conference (Biltmore Hotel).

Concert: The Cecilian Singers of the Los Angeles City Schools, Louis Woodson Curtis, Conductor; Orchestra of teachers in and about Los Angeles, Lucien Cailliet, Conductor.

10:30—LOBBY SING (Biltmore Hotel) Conductors: George Howerton, Evanston, Illinois; Mary Donovan, Greenwich, Connecticut.

Monday, April 1—Morning

8:15—BAND CLINIC (Biltmore Bowl). Auspices of National School Band Association. Chairman: P. C. Conn, University of Southern California. Clinic Leader: William D. Revelli, University of Michigan. Clinic Band: Assembled under direction of Donald W. Rowe, Los Angeles City College.

8:15—VOCAL CLINIC (Biltmore Hotel). Auspices of National School Vocal Association. Chairman: Kathryn Barnard, Pasadena Junior College.
Methods and Materials for Voice Class. Instructor: Harry Seitz, Detroit, Michigan.
Demonstration: Voice Class Instruction, Maurine Thompson, San Jose.
Comments: Alfred Spouse, Rochester, New York; Frederick Haywood, Oakland, California.

9:30—THIRD GENERAL SESSION (Philharmonic Auditorium). Presiding: Joseph E. Maddy, First Vice-President, Music Educators National Conference.
Music: La Grande (Ore.) High School Band, Andrew G. Loney, Jr., Conductor.
Discussion: "What's Ahead in Music Education?" Reported by the "Seminar Special." Organizing Chairman: Glenn Gildersleeve, President, Eastern Music Educators Conference. Discussion Chairman: John W. Beattie, Dean, School of Music, Northwestern University, Evanston, Illinois.
Music: Glee Clubs and A Cappella Choir, John C. Fremont High School, Los Angeles, Ida E. Bach, Conductor.
Business Meeting.
Music: San Jose State College Orchestra, Adolph W. Otterstein, Conductor.
Music: Utah State Agricultural College Band, N. W. Christiansen, Conductor.
12:30—SECTIONAL CONFERENCE LUNCHEONS.

JAN PEERCE IN SWAN VALLEY, IDAHO. The tenor stopped for a day in this picturesque spot between dates in Salt Lake City, Utah, and La Grand, Ore. He is seen with his accompanist, Werner Bass.

Monday, April 1—Afternoon

1:00—JUNIOR COLLEGE CHORUS ADJUDICATIONS. Chairman: Edith M. Hitchcock, Long Beach Junior College. Adjudicators: Archie N. Jones, Director of Music, University of Idaho, Moscow; George Howerton, Director of Choral Activities, Northwestern University School of Music, Evanston, Illinois; Arthur E. Ward, Director of Music, Public Schools, Montclair, New Jersey.

2:00—VOCAL MUSIC IN THE JUNIOR HIGH SCHOOL (Section Meeting). Chairman: George L. Lindsay, Director of Music Education, Philadelphia Public Schools.
Music: Los Angeles All-City Junior High School Boys' Glee Club, William C. Hartshorn, Conductor.
Integration and Correlation of Vocal Music in the Junior High School—Lilla Belle Pitts, Teachers College, Columbia University, New York.
Present and Future Trends of Public Education Affecting Vocal Music in the Junior High School—Russell V. Morgan, Director of Music Education, Public Schools, Cleveland, Ohio.
Demonstration: Choral Conducting—Glenn H. Woods, Supervisor of Music, Public Schools, Oakland, California.
Demonstration Group: Eighth Grade Class, Hermon School, Los Angeles; Jessie O. Griffith, Instructor.
Organization of the Junior High School Vocal Program—Mabelle Glenn, Director of Music, Public Schools, Kansas City, Missouri.

2:00—SENIOR HIGH SCHOOL ORCHESTRA (Section Meeting). Chairman: J. Leon Ruddick, Supervisor of Instrumental Music, Public Schools, Cleveland, Ohio.
Music: San Diego High School Orchestra, Nino Marcelli, Conductor.
Judging the Quality of an Arrangement for the School Orchestra—Lucien Cailliet, University of Southern California.
Plan for Developing Replacements in the String Section of the High School Orchestra—Elmer H. Young, Burlingame (California) High School.
Discussion: Suggestions for Improving the Effectiveness of Strings, Brass, Woodwind, Percussion—by members of the Los Angeles Philharmonic Orchestra.

2:00—PIANO CLASS INSTRUCTION (Section Meeting). Chairman: Raymond Burrows, Teachers College, Columbia University, New York.
Music: Ensemble Pianists.
What the City Music Director Expects of the Piano Class—Lenel Shuck, Director of Music, Fresno, California. Interpretation in a Piano Class—Alexander Raab. The Psychology of Piano Practice (speaker to be announced).
Panel Discussion: Members of the Panel: Amy Grau Miller, Pasadena; Gertrude J. Fisher, Long Beach; Eva Irene Cronkhite, Santa Monica; Miriam F. Withrow, Fresno; Ruth Lenore Snow, Los Angeles.

2:00—COLLEGE MUSIC, GENERAL (Section Meeting). Chairman: Warren D. Allen, Stanford University.
Introductory Remarks by the Chairman. Address; Eric T. Clarke, Association of American Colleges. Discussion.

3:00—CREATIVE MUSIC IN THE ELEMENTARY SCHOOL (Section Meeting). Chairman: Lillian Mohr Fox, Supervisor of Elementary Music Education, Pasadena, California.
The Philosophy of Creativity and Its Application to Classroom Procedures in Music—Beatrice Perham Krone.
Creative Music Activity as a Learning Process—Avis T. Schreiber, Supervisor of Music in the Elementary Schools, Chicago, Illinois.
An Original Tone-Poem of California Scenery. A motion picture showing children engaged in experimentation with sound-producing materials, composing melody and harmony, recording in music notation and playing their own music. Phonograph recordings made by the children accompany the film. Lillian Mohr Fox, Supervisor, Elementary Music, Pasadena City Schools.
Paper (topic to be announced): William S. Larson, Chairman, Music Education Department, Eastman School of Music, Rochester, New York.
Informal Discussion.

3:30—ROUND TABLE OF VOCAL PROBLEMS. Chairman: George L. Lindsay, Director, Music Education, Public Schools, Philadelphia.
Panel Discussion.

3:30 ROUND TABLE ON BAND PROBLEMS. Auspices of the National School Band Association. Chairman: Daniel W. Rowe, President, California School Band and Orchestra Association, Southern District.

Monday, April 1—Evening

8:30 EL DORADO—Pageant opera presented by Los Angeles Public Schools (Shrine Auditorium). Conductors: Louis Woodson Curtis, Director of Music; William C. Hartshorn, Assistant Director of Music: Ralph J. Peterson, Los Angeles City College. Stage Director: Edgar J. Hansen, Dorsey High School. Art Director: Roger J. Sterrett, Los Angeles High School.

10:30 LOBBY SING. Conductors: Fowler Smith, Detroit, Michigan; Laura Bryant, Ithaca, New York.

Tuesday, April 2—Morning

8:30 SMALL VOCAL ENSEMBLES CLINIC. Auspices of the National School Vocal Association. Chairman: Alfred Spouse, Director of Music, Public Schools, Rochester, New York. Clinic Leader: Charles M. Dennis, Director of Music, Public Schools, San Francisco, California.
Demonstration Groups: Mixed Quartet—Billings (Montana) High School, Charles R. Cutts, Conductor. Girls' Trio—San Jose (California) High School, Alberta Carlson, Conductor. Boys' Double Quartet—Manual Arts (Los Angeles) High School, Eliabeth Mottern, Conductor. Girls' Quartet—George Washington (Los Angeles) High School, Mary Albin Davies, Conductor. Madrigal Group—San Jose (California) High School, Alberta Carlson, Conductor. Madrigal Group—Ogden (Utah) High School, Mark Robinson, Conductor.

8:30 ORCHESTRA CLINIC. Auspices of National School Orchestra Association. Chairman: Lorrain Watters, Director of Music, Public Schools, Des Moines, Iowa. Clinic Leader: Oscar Anderson, Supervisor of Instrumental Music, Public Schools, Chicago, Illinois.

9:30 SENIOR HIGH SCHOOL VOCAL MUSIC (Section Meeting). Chairman: Sadie Rafferty, Evanston Township High School, Evanston, Illinois.
Music: Dinuba High School A Cappella Choir, Chester Hayden, Conductor.
Senior High School Vocal Materials—Ida E. Bach, John C. Fremont High School, Los Angeles, California.

9:30 SENIOR HIGH SCHOOL VOCAL MUSIC (cont'd)
The Desirability of a Closer Relationship between the Vocal and Instrumental Programs—Harry Seitz, Central High School, Detroit, Michigan.
A Well-balanced Vocal Program—Osbourne McConathy, Glen Ridge, New Jersey.
Panel Discussion. Topic: Relation of Vocal Technique to Choral Performance. Panel Members: Ethel Henson, Supervisor of High School Music, Seattle, Washington; C. Scripps Beebee, Centralia High School, Centralia, Illinois; Arthur Ward, Montclair, New Jersey; Margaret Goheen, Lincoln High School, Tacoma, Washington. (Name of moderator to be announced.)

10:00 TEACHER EDUCATION (Section Meeting). Chairman: Hazel B. Nohavec, University of Minnesota.
Music: San Diego State College Women's Glee Club, L. Deborah Smith, Conductor.
Can Selection Be Justified on the Basis of Demonstrated Teaching Success?—Lowell M. Tilson, State Teachers College, Terre Haute, Indiana.
The Graduate Evaluates His School—Irving Wolfe, Eastern Illinois State Teachers College, Charleston, Illinois.
Panel Discussion.

10:00 INSTRUMENTAL MUSIC IN ELEMENTARY SCHOOLS (Section Meeting). Chairman: Helen M. Hannen, Supervisor of Elementary Instrumental Music, Public Schools, Cleveland, Ohio
Music: Elementary School Orchestra, Long Beach (California), Ruth Grant, Conductor.
What Can We Do for "The Child and His Instrument in a Present-day Elementary School Program?"—Mrs. A. B. Meyers, Big Sandy School, Auberry, California.
What One-hundred Cities and Twenty Rural Districts Are Doing for "The Child and His Instrument"—Norval Church, Teachers College, Columbia University, New York. The Status of Stringed Instruments in the Elementary School—Lena Milam, Supervisor of Music, Beaumont, Texas.
Panel.

(Continued on page 48)

EIGHTH ANNUAL BACH FESTIVAL
Baldwin-Wallace Conservatory of Music
Berea, Ohio
June 7 and 8, 1940
ALBERT RIEMENSCHNEIDER, General Director

HELEN CHASE
VOICE
CONCERT—RADIO—OPERA
Teacher of MARGARET SPEAKS and Other Distinguished Artists
316 W. 84th St., N. Y.
TR. 7-9192—EN. 2-5644

H. MAURICE JACQUET
INTERNATIONALLY KNOWN CONDUCTOR, COMPOSER AND VOCAL COACH
Enrollment for SUMMER MASTER CLASS
June 15 to September 15
Studio: 810 Steinway Hall, New York City CIrcle 7-0788

JUILLIARD SCHOOL OF MUSIC
ERNEST HUTCHESON, *President*
JUILLIARD SUMMER SCHOOL
GEORGE A. WEDGE, *Director*
July 8 to August 16, 1940
Accredited music courses leading to diplomas, teacher's certificate, and Bachelor of Science and Master of Science degrees. Department for high school students.
Special one-week Forum Courses in all phases of music education.
Catalog on request
120 Claremont Avenue Room C New York, N. Y.

The Harp, Long "Celestial Instrument," Nowadays Can Sound Streamlined Note

It Has Its Place in Programs of Civic Betterment and Has Been Found to Contain Unsuspected Possibilities with Modern Technique, Says Mildred Dilling—Artist Possesses 30 Different Models of All Periods

With more than eighty concerts listed among her current season's activities in tours from Connecticut to the Pacific Coast and from Quebec to Cuba, Mildred Dilling, American harpist, is convinced that interest in that instrument is increasing beyond all previous estimates.

In New York for a few days between engagements, the attractive and energetic harpist who has been described as a "tall, statuesque, graceful and gracious blonde," modestly told me that she feels this revived interest in the instrument is somewhat increased by the short history of the harp which she gives during some of her recitals. In her studio apartment in New York, overlooking the East River, one finds oneself hemmed in on all sides by harps of every size, age and nationality—a minstrel harp from Scandinavia, harps from darkest Africa, from Burma, from Erin, and harps from the courts of Marie Antoinette and Josephine.

"No, I couldn't possibly take them all on my tours," Miss Dilling explained, "for I have collected more than thirty, from the simplest type of primitive instrument, to the modern pedal harp which was invented in 1810 by Sebastian Erard. I do take two or three of the old ones, however, and when I show them to my audiences, I find that although the large harp has a deep musical appeal for everyone, these small ancient harps seem to stir the imagination and bring up the harp's romantic associations which have been built up for all of us in song and story from the time of Jubal—mentioned in the fourth chapter of Genesis. It says "he was the father of all such as handle the harp"—and Jubal was only the seventh generation after Adam! So, if we take the Bible as our authority, we will see that the human race has had a harp in its hand from the beginning—therefore it's only natural that the race cherishes a lingering affection for its first love. It is little wonder that after my concerts the stage and front of the auditorium are invariably crowded with people wanting to get a close-up of the beautiful, big modern instrument and the little harps from which it has evolved."

Harps as Influence on Morale

In looking over the recent articles on Miss Dilling and her harps in the current magazines and the press, we found one writer enthusiastically declaring that "harps are so beautifully shaped that there ought to be a state law compelling every municipality to have one of them standing around just for people to look at, even if not a soul in town could play the lovely instrument. Just the sight of it standing there would reform drunkards, reduce crime and make 'squawkestra' leaders repent; that goes for harps alone and silent." This editorial continued: "But in our town we had a harp that was not alone and silent," and then told of Miss Dilling's concert, which "had most of us 150 per cent ga-ga, which should be the objective of any concert."

"The harp is the most subtle and intimate instrument a musician can play," said Miss Dilling. "Listeners sometimes are under the impression that the motion of the harpist's hands are for the aesthetic effect, but to produce a beautiful tone the motion of the arms, wrists and fingers must be supple and relaxed, which naturally makes for grace, and at the same time imparts each nuance and phrasing that the artist desires. There must also be a variety of motions to get different tone qualities and effects. If one played the harp always with the same stroke of the fingers and the same position of the arm, one would get the same kind of tone. In golf one cannot go about the course using just one club, but a good golfer has a bag full of clubs for different needs and it is the complete stroke before and after hitting the ball which governs the flight. Just so it is the approach to the string and the carry through afterwards which gives to the tone its character. Along with my study of the harp I have always studied dancing and it has been interesting to me also to apply that knowledge to playing the harp."

Photo by Maurice Seymour, Chicago

MILDRED DILLING

Discoveries in Technique

Miss Dilling told us that it was her teacher, Henriette Renié, of Paris, who has made these discoveries in this natural way of playing the harp, which frees the harpist from the stiff and stilted old-fashioned methods. Each summer when Miss Dilling has her concert tours in Europe, she saves out time to go to Mlle. Renié's summer place at Etretat, to keep abreast of any new discoveries for the harp. It was Mlle. Renié who inspired Debussy, Ravel, Fauré, Pierné, and other French composers to write for the harp; and it was she who gave these works—all now in the concert harpists' repertoire—their first performance.

When the war broke out in September, Miss Dilling was in Etretat. She went to see Mlle. Renié that afternoon, high up in her studio, with a sweeping view of the sea and hills. When Miss Dilling said, "Well, it has come!" Mlle. Renié rushed to her harp and said: "I have just been playing a sonata by Mozart. When war is declared, the best thing to do is to play a Mozart Sonata." Then, as one inspired, she played the Mozart Sonata in D Major. Miss Dilling said it might well have been called "La Victoire."

Miss Dilling was engaged to play in London in September, for the British Broadcasting Company, for radio and television. The BBC paternally cabled her in France: "All contracts cancelled. Advise you go home." Miss Dilling has had a close association over a period of 10 years with the BBC, having been the first American, as well as the first harpist, whom they sent on a tour of all their stations in Great Britain and Ireland. It has often been remarked how strange it was that it was a Hoosier harpist who first broadcast in Ireland.

A Cable to Headquarters

When indefinite delay threatened most Americans in France, Miss Dilling cabled the Powers That Be in Washington and her friendly relations with Washington officialdom made it possible for her to leave France on the first American ship sailing after war was declared. Thus she was able to fulfill her early fall engagements in Canada and the Middle West, including her native city of Marion, Ind., where her recital gathered the greatest number that had ever turned out there for a musical event. More than three hundred had to be turned away.

On a recent tour to the Coast, she made twenty-five appearances between Jan. 3 and Feb. 14, in Oklahoma, New Mexico, Arizona, Kansas, Missouri, Ohio, Pennsylvania and Texas—and among these were ten in California. When Miss Dilling played at Stanford University, she was the guest of Mrs. Herbert Hoover, for whom she had played three times at the White House and once before at her home in Palo Alto. Miss Dilling also gave two concerts in San Diego, with her sister, Charlene Dilling Brewer, the violinist.

"Hobbies" of a Harpist

Asked about her hobbies, Miss Dilling said that her latest was skiing, to which she became addicted on her tour this month in Quebec. She toiled up the hills alone under her own power, but had the great good fortune to be taken under the wing of the two champions of the Province, each of whom took an arm and brought her down the hills top speed, which was an unusual thrill for a first time attempt. But of course Miss Dilling's favorite hobby is of the "busman's holiday" variety—harps and more harps.

As the interviewer picked his way out through the celestial instruments, he agreed with an earlier visitor—"It looks just like the angels' cloak room."

D. A. S.

Cleveland Institute Orchestra and Artists Heard

CLEVELAND.—Under the direction of Beryl Rubinstein, the symphony orchestra of the Cleveland Institute of Music was heard at John Hay auditorium on March 1 before an audience of 1,700. John Slessinger, fifteen-year-old pianist, was soloist in the third movement of Rachmaninoff's C minor concerto. A resident of Pittsburgh, he comes here to study with Mr. Rubinstein.

Mr. Rubinstein and Arthur Loesser gave a two-piano program on March 3 for the Harvard Club in New York. They recently recorded Mr. Rubinstein's suite for two-pianos.

Harry Fuchs, head of the cello department and a member of the Cleveland Orchestra, gave an Institute recital with Lawrence Stevens at the piano on March 20. N. S.

Ann Chenee Joins Artists on William Neill List

Ann Chenee, pianist, heard recently in a Town Hall New York, recital, is now under the management of William Neill and next season makes a tour during which she will also appear as soloist with orchestra. Miss Chenee is already booked for appearances in Buffalo, East Aurora, Hamburg, Batavia and Harrisburg. She also will do a limited number of children's programs for schools.

Bristol Choir in Radio and Concert Programs

The Bristol Choir gave three performances of Rossini's Stabat Mater in New York during March. The choir broadcast programs of Easter music over WNYC and WINS. Every Thursday evening the organization is heard over WINS.

Vincent Sorey Founds Art Association

Vincent Sorey is the founder and director of the Sponsors of Art Association which prepares and presents young music talent in concert at the Diplomat Hotel in New York. The programs are given with experienced artists, as Mr. Sorey believes that the star of tomorrow has much to learn from those who already have made their mark in the musical world. In addition to the Diplomat concerts, Mr. Sorey presents his young artists at theatres and radio stations. The programs include excerpts from opera given in costume, vocal solos, duets and other ensemble groups, violin, piano, accordion and dance groups.

Hanns Eisler to Give Courses

Hanns Eisler, composer, is presenting two courses this season at the New School for Social Research, New York. One is for students, teachers and music lovers, entitled an introduction to music and the other is a workshop course in composition.

Buffalo Gives Concert Laurels To Many Visiting Celebrities

Crooks, Brailowsky, Griller Quartet, Guy and Lois Maier, and Allan Jones Among Those Heard

BUFFALO, N. Y.—Zorah B. Berry brought two fine artists to Buffalo recently, Richard Crooks, tenor, and Alexander Brailowsky, pianist. Each drew near-capacity audiences in the Consistory, and were vociferously acclaimed, responding generously to the demands for numberless encores, after their programs of great variety and exemplary performance. Frederick Schauwecker was Mr. Crooks' accompanist.

The Griller Quartet of London gave the fourth recital of the Buffalo Symphony Society series, in Hotel Statler ballroom. It was their first appearance in this city, their fine performance winning their hearers' approbation. The composers represented were Haydn, Bax and Schubert.

Guy and Lois Maier were presented by the Chromatic Club in a two-piano recital, in State Teachers College, in a delightful program for "Young People of All Ages." The capacity audience of adults and young people alike heartily enjoyed the unusual program. Informative, informal comments by Mr. Maier interspersed the numbers, which were played with unanimity, musicianly interpretation and finish.

Orchestral Offerings

Hunt Sidway, director of the Buffalo Recital Management, presented Allan Jones, tenor, in a concert in the Consistory. In a program of classics, Mr. Jones displayed an unusually fine voice and ingratiating personality, and he further pleased his audience in a large number of popular numbers at the conclusion of his program. Gibner King was his capable accompanist and gave a group of well-played piano solos.

Photo by Ray Lee Jackson

ALDEN EDKINS

has started another thirteen week radio series over the NBC Blue Network for the Griswald Manufacturing Co. This is the third season they have sponsored Mr. Edkins in song recitals, accompanied by Edwin MacArthur. Mr. Edkins will do extensive concertizing next season in addition to his weekly radio programs. He already is booked for two appearances in Pittsburgh, and also will be heard in Sewickley, Aliquippa and Washington, D. C. Mr. Edkins now is under the exclusive management of William Neill.

Two concerts of the Buffalo Philharmonic Orchestra have taken place the past month, under the conductorship of Franco Autori, with two soloists from the orchestra. Fred Ressel, first violist, played the Hindemith Trauermusik, and Arnold Jan Cornelissen, cellist, Debussy's Rhapsody. Both soloists were warmly acclaimed and heartily applauded for their worthy contributions to the enjoyable programs. The orchestra numbers were drawn from the works of Haydn, Brahms, Gluck, Honegger, de Falla, Hindemith, Stravinsky, Dvorak and Walton. All were presented with sincere devotion to their work by conductor and his men, and they were rewarded by hearty expressions of approval on the part of their large audience.

The final concert of C. Gordon Watkins, pianist, before his departure for a concert tour to South America and his later location in New York, was one of the best he has given in this city. His large audience demonstrated their hearty approval of his programs of the classics, and regretfully said good-bye to one who will be greatly missed in this community.

Mozart's Requiem Sung

St. Paul's Episcopal Cathedral Lenten music began with the presentation of Mozart's Requiem by the Buffalo Oratorio Chorus, the Chamber Music Society orchestra, Frances Gerard, organist, and Cameron Baird, conductor. A quartet comprising Florence Ralston, Herbert Jones, Helen Jones, and John Priebe participated in the program of great worth.

The choir of the Orchard Park Presbyterian Church, under the direction of Miriam Youngs, assisted by Erma Meyers Schlicker, guest organist, gave a well-performed vesper service recently.

Squire Haskin was solo organist at one of the Lenten half-hours in St. Paul's Episcopal Cathedral. He also participated in the musicale given by the Women's Circle of the First Presbyterian church, and acted as conductor for the Rubinstein Women's Chorus concert.

VITYA VRONSKY and VICTOR BABIN

after a visit to the famous copper mine at Butte, Montana.

Jenö Swislowski, pianist, was one of the soloists of the musicale given by the Dante Alighieri Society held in the Consistory.

A number of the members of Marion Priore's large vocal classes, participated in program of much interest, held in Lafayette Hotel. Songs in Italian, French, German, and English, sung with excellent effect, were heartily applauded by the large audience. Mrs. Priore presided at the piano, adding to the success of the recital.

Jessamine Long, instructor, presented the members of the Second United Presbyterian Church choir, of which she is director, in a program of sixteenth and seventeenth century music, in the Twilight Music Hour in the Museum of Science. She will discuss Spanish Folk Music in the Junior Music Appreciation. Course in the Museum, assisted by Eloise More Perkins, mezzo-soprano. L. H. M.

1,500 Musicians Appear In Wilmington Festival

Commission Sponsors Series by Vocal and Other Groups

WILMINGTON, DEL.—The Wilmington Music Commission, organized in 1921 during the regime of Mayor Leroy Harvey, has been a vital factor in the musical life of the city for the past eighteen years. During those years it has sponsored and promoted many musical activities, both amateur and professional, most of which were free to the public.

Although the members of the commission are appointed by the Mayor, the organization is not a part of the city government and therefore is dependent upon the people for financial support to carry on its activity.

During the current year the commission launched one of its largest projects, the All-Wilmington Musical Festival. The Festival Committee, headed by W. W. Laird, Jr., planned a series of five concerts composed entirely of local talent. The first concert consisted of ten bands appearing separately and then combined in a final group under the baton of Arthur Pryor. Following this was the dance orchestra concert. Over 500 singers representing 15 organized choral groups of the city participated in the third concert of the season, held in the Playhouse on two days. The climax was the massed singing of the combined choruses under Dr. Bruce Carey.

The remaining concerts will be given in April by orchestras and church choirs of the city. Nationally known orchestral and choral leaders will conduct the finale by the massed groups.

It has been estimated that over 1,500 amateur musicians representing over 50 organized groups will have participated in the city-wide festival.

Igor Gorin, baritone, sang in the third of the current season's offerings by the Wilmington Community Concert Association. Possessing a dynamic personality and a rich flexible voice, Mr. Gorin won his audience early in the program. He was ably accompanied by Adolf Baller.

Over 1,300 school children packed the Pierre S. duPont High School auditorium on Feb. 8 to see the charming fairy tale opera, The Bumble Bee Prince. The production was given by Junior Programs, Inc., and was sponsored by the Wilmington Children's Theatre Council.

The Curtis String Quartet closed their series of four concerts at the Drama League Theatre on Sunday, March 3, with the faultless playing of the exquisite Schubert Quintet in A major. The quartet was ably assisted at the piano in this gay, delightful composition by Martha Halbwachs Massena, a member of the faculty of Curtis Institute, and by Anton Torello, solo bass of the Philadelphia Orchestra. All the artists were given a tremendous ovation at the conclusion of the program.

WILBERT HITCHNEL.

Dayton Applauds Trio of Notables

Menuhin, Jussi Bjoerling and Gladys Swarthout Heard — Chorus in Missa Solemnis

DAYTON, OHIO.—Outstanding concert performances were presented here recently by Yehudi Menuhin, in the Artist Series; Jussi Bjoerling, who was an attraction of the Dayton Concert Management; and Gladys Swarthout, soloist with the Dayton Philharmonic Orchestra.

The twenty-year-old concertmaster of the Philharmonic, Israel Baker, played with the orchestra the Concerto in D major by Paganini. The depth and maturity of his work astounded the listeners, who were rewarded with two well chosen encores by Bach and Paganini.

Since Walter Gieseking, who was to have appeared here, has been delayed abroad, Moriz Rosenthal was engaged in his place for March 7 by the Dayton Concert Management. Also a presentation of that management was Jeanette MacDonald, soprano, at Memorial Hall on March 27. The final scheduled concert of the Artist Series will be sung on April 12 by Marian Anderson.

Missa Solemnis Sung in Part

The Dayton Philharmonic Chorus, directed by William J. Krebs, sang for the first time in Dayton two movements of the Beethoven Missa Solemnis, the Kyrie and the Gloria, on March 11 at the Masonic Temple.

Mr. Krebs undertook organization of the Philharmonic Chorus five seasons ago for a special presentation of Elijah, given with the Dayton Philharmonic Orchestra. This first concert proved so successful that Mr. Krebs was asked to prepare the chorus for a second performance, the Creation by Haydn. The same composer's The Seasons has also been sung by this group. Ada Clyde Gallagher is the accompanist.

The excellent solo quartet for the Missa Solemnis was composed of Martha Dwyer, soprano, Edna Bugden Browne, contralto, Herman Krebs, tenor, and Carroll Carr, baritone. B. A. D.

Verdi Club Annual Grand Opera Program

An uncommonly brilliant and successful affair was the annual grand opera, tableaux and ball of the Verdi Club, Florence Foster Jenkins, founder-president, in the Hotel Plaza, New York, on March 7. The operatic feature was Faust (Gounod), in which two youthful singers appeared in the principal roles, namely, Vivienne Beloin (Marguerite) and Lee Sherman (Faust). Each was notable in their vocal gifts and excellent singing. Henriette Wakefield (formerly Metropolitan Opera) and Greek Evans sang Martha and Valentine with resonant voices and routined picturization, while Edward Ansara was a capable Mephisto. Caesar Sodero conducted the orchestra with authority. The tableaux were again a feature of the occasion; Marion Fiala pictured in action and singing The Spirit of Czechoslovakia, Maude Beard at the piano; Portraits of Famous Artists were staged by Mrs. Lewis Dana Knowlton, and Lola Monti-Gorsi (Chicago Ravinia Opera) sang the letter scene from Tchaikovsky's Eugene Onegin. Appropriate costuming marked every character picture. The Radiance of St. Elizabeth, a clever playlet written and staged by St. Bayfield, featured Mme. Jenkins in the principal role; her gorgeous costuming and appropriate action were admired. At the close she addressed the large audience, welcoming representatives of the army and navy; the many box-holders; giving credit to Chairman Wakefield, and reminded hearers of the annual Rose Breakfast and Musicale at the Westchester Country Club on April 25. F. W. R.

Rare Art of Old Austria Brought to U. S. In Motor Bus Tour of Trapp Family Singers

Their Mode of Locomotion Belongs to Streamlined Age—But Music Presented by Baroness von Trapp and Her Children Stems From Notable Eras of Past

Traveling in their own motor bus, that picturesque organization, the Trapp Family Singers, has had excellent opportunity this season to discover at first hand how America responds to the rare music which they present.

Two recent concerts by the singers, at the Curtis Institute and the Eastman School of Music, are indicative of the pleasure and enthusiasm this ensemble of eight a cappella singers engenders everywhere it appears. At the Curtis Institute, where the Palestrina Missa Brevis together with a folk song program was sung, the captivated audience insisted on eight curtain calls, and at the Eastman School, the students demanded madrigals for encores.

This is not the only kind of an audience the Choir has encountered. In the 20,000 miles the family has already covered as far north as Canada and as far south as Alabama, the appreciation, acclaim and delight has hardly varied no matter what the locality. If anything, the more provincial a place, the more spontaneous the outburst; the happiness at the opportunity of hearing the magnificent old music in their repertoire, the art as well as the folk music being all the greater for the rarity of the occasion.

"I particularly liked Alabama," said Baroness von Trapp, who as the mother and first teacher of this versatile ensemble, was the spokesman at an interview with the Musical Courier. "I found the picturesque country-side very appealing, somewhat nostalgic I suppose, and the people extremely receptive and eager."

Travel in Own Motor-Coach

For convenience, privacy and relaxation, the family, consisting of the Baron and Baroness von Trapp, their seven children, their young composer and leader, Dr. Franz Wasner and their trusted and admiring American chauffeur and guide, all travel in a hugh bus. Inscribed with the legend, "The Trapp Family Choir." It has become a familiar sight together with the occupants in their colorful native Tyrolean dress to the American people and the American scene. The bus is equipped with large, comfortable chairs and tables which have seen many card games as well as endless discussions and boisterous laughter. Roadside picnics especially, form an enlivening part of their journeys.

"What particularly delights me," said the Baroness, "is the overwhelming interest in the recorder all over the country. I think that we left an enthusiastic class of recorder players behind us everywhere we went."

Rare Works of Past Restored

For this versatile ensemble, besides its large a cappella repertoire, plays old instrumental music on the Elizabethan block flutes or recorders. Popular for many years in England and Europe, the interest in recorders in this country is largely due to the Trapp Family, which was the first to present this predecessor of modern woodwinds in professional concerts here.

The instrumental music of the 15th and 16th centuries was frequently written without any indication of a special medium. This great storehouse of little known and infrequently played music lends itself particularly well to the recorder, of which the Family possesses fourteen, in all sizes and voices. Five violas da gamba, two descant, two alto and one tenor, besides a spinet make up the rest of their instrumental equipment. In the repertoire for the violas da gamba are featured old dances by Schein (an early 17th Century German composer) and Purcell, and Trio Sonatas for alto recorders and spinet by Telemann and Fisher (whom Bach greatly admired) are among the compositions which are performed on the block flutes.

As for the spinet, it is only used to accompany instruments, never to accompany the voices, nor is the piano ever used for practicing. In the opinion of Dr. Wasner who leads the group, the perfect or natural pitch of their voices would only be spoiled by the well-tempered-scale tuning of the piano. Until now the Trapps sang only a cappella, but they have this year also added to the purely instrumental part of the program, songs with recorder and viola da gamba accompaniment.

Next season the Choir will revive the delightful custom once associated with the English Singers, and give three consecutive Christmas programs in successive weeks at Town Hall. Besides old English songs, the program will comprise Christmas carols from the Alps and Liturgical music in Italian, Latin, German and English.

THE TRAPP FAMILY SINGERS
celebrated their first Easter in their Merion, Pa., home.

A Crusading Mission

With one of these songs, Silent Night, by the Austrian composer, Franz Gruber, the Trapp Family has a crusading mission as well as a sentimental attachment. More than one hundred years ago, ancestors of the Baroness, the Rainer Family of Salzburg, a group of six or seven singers toured the United States, making the song known for the first time in this country. Today, the present singing family is busy restoring it to its original form, after the distortions which it underwent throughout the years in the countless number of harmonizations. The Baroness, to whom her ancestral family was only vaguely known, has discovered to her great delight that there is material about them in the New York Public Library and that they were very famous, having appeared in every court of Europe including Russia.

Besides the three albums of recordings, which Victor has released, Schirmer's will publish the entire repertoire of concert programs of the Trapp Family Singers. The first two albums contain folk songs and madrigals respectively, and the last the Palestrina Missa Brevis, together with several Bach chorales. There are also individual recordings of favorite concert songs, including Silent Night.

Next Fall, under the management of the Metropolitan Musical Bureau, the Trapp Family will make a transcontinental tour starting in California. The whole family, the Baron and Baroness, Agathe and Johanna and Maria the sopranos, Hedwig, and Martina, altos, Werner, tenor, Rupert, bass, Dr. Franz Wasner, who has been their coach for five years, since the beginning of their professional career (before that singing was just fun in the home) and the two little girls whom the Baroness has already begun to teach, are all anxious to go there by boat—their own sailboat, of course.

One great desire of Baron von Trapp, who comes from the Italian Tyrol, is, one day, to travel around the world with his family in their own sailing vessel, a wish growing out of the beautiful days spent sailing on the Mediterranean. This has had the happy result of making every member of the choir a good sailor besides a good musician.

One is sure that their infectious good spirits and abounding vitality has something to do with the salt of the sea, as with the openness and space of their native fields and mountains. F. F. R.

Pittsburgh Features Free School Programs

Symphony Orchestra Plans Concerts for 40,000 — Stravinsky Baton Guest

PITTSBURGH, PENNA.—More than 40,000 girls and boys of Pittsburgh's 29 public senior, junior and vocational high schools and 5,000 from 28 parochial high schools are being regaled with free orchestra concerts by the Pittsburgh Symphony Society led alternately by Fritz Reiner and Vladimir Bakaleinikoff in various high school auditoria.

This praiseworthy project has been made possible by the Buhl Foundation's generous grant of $50,000 to defray the cost of these concerts over a two-year period. Thirty concerts will be given.

The Pittsburgh Symphony Society, already has performed in six schools. Each concert lasts one hour. In each building it is repeated after a few minutes interval so that all the pupils of the school may be accommodated.

The music played is chosen from the season's repertoire and comprises the overtures to Mozart's Figaro, Beethoven's Fidelio, and Wagner's Rienzi and Die Meistersinger; 1st and 2nd movements from Mozart's G minor and Beethoven's 5th symphonies; Debussy's The Afternoon of a Faun and extracts from his La Mer and excerpts from Morton Gould's Foster Gallery.

An admirable pamphlet has been compiled by Dr. Will Earhart, Public Schools Music Director containing comments on the composers and their music, with foreword by Dr. Ben. G. Graham, Superintendent of Schools, and interesting program notes by Oscar W. Demmler and Jacob Evanson. The Y. M. and W. H. A. Choral led by Dr. Harvey B. Gaul gave the first local presentation of Honegger's King David.

Stravinsky Leads Local Orchestra

Stravinsky led the Pittsburgh Symphony Society in a brace of concerts devoted to performance of his own works. Fritz Reiner resumed the baton the following week, with Viola Mitchel assisting as violin soloist.

The Gen. Platoff Don Cossack Chorus directed by Nicholas Kostrukoff were heard here for the first time.

Basso Alexander Kipnis displayed his exceptional vocal and interpretative skill in recital on the Y. M. and W. H. A. series, with Fritz Kitzinger collaborating artistically at the keyboard.

The Kolisch String Quartet made its initial entry here showing to advantage in a program comprising works by Schubert, Haydn and Brahms' clarinet quintet with Augustin Duques as assisting artist.

Dance enthusiasts were regaled with a brilliant exhibition of terpsichorean and choreographic skill by Argentinita and her Spanish Dance Ensemble. It was their first appearance here.

RALPH LEWANDO.

Four Artists Heard in Brooklyn

Nino Bellafiore, tenor; George Keller, baritone; Hazel Cumming, soprano, and Hazel Kniffen, violinist, shared honors in a program sponsored by Mrs. Franklin M. Goodchild in Brooklyn, N. Y. Solos by the men were encored, and their duet from Lucia made instant effect. Miss Cumming, daughter of Marie de-Kyzer, sang the Shadow Song from Dinorah with brilliant voice, and Hazel Kniffen played Air on the G string by Bach and Mazurka, of Wieniawski, with good tone. Mrs. Cumming was an able accompanist, and the large audience enjoyed the program. F. W R..

HANS HORWITZ,
pianist, in addition to having toured through the United States with Gaspar Cassado, cellist, appeared with Mr. Cassado in recital at the Washington Irving High School, March 2, and with Jascha Bernstein, cellist, March 3, at his New York debut in Town Hall.

Margaret MacConachie Students in Programs

BROWNSVILLE, TEX.—Pupils of the Margaret Ellen MacConachie Studios were heard in two programs recently in the auditorium of the Central Christian Church here. Both piano and vocal students participated.

MARGARET MacCONACHIE

In the first program, advanced pupils were heard. Beverly Ellis, fourteen-year-old pianist, proved a gifted young artist in works of Sinding, Rachmaninoff, Libelens and Mendelssohn and won acclaim with her reading of Liszt's Liebestraum. With Marion Yturria at the second piano she was heard in Knight Rupert and with Margaret Weinert at the first piano played Mendelssohn's G minor concerto.

Mrs. W. A. Velten gave a vocal reading of the Liszt piece played later as a piano number. She also was well received in songs of Gounod and Lehmann.

Other participants were Mrs. M. Bartlett, pianist; D. W. McElroy, pastor, a lyric baritone; Mrs. Royal D. Sundell.

Miss Weinert was accompanist for the singer. Berniece Hutton was at the piano for the choir and Miss MacConachie conducted. Amy Bauer, the possessor of a lovely coloratura soprano, was to have participated but illness prevented her from doing so.

The following afternoon the program was given by Mozelle Pace, Betty Jean Pace, Sarah May Dorfman, Robert E. Velten, Joan Todd, Jo Beth Velten, Marian Joyce Edelstein, Eloise Piggott, Dorothy Ann Ransome, Barbara Jeanne McElroy, Mary Irene Waller, Betty Jean Williamson and Marian Yturria. M. N.

Ft. Worth Applauds Kolisch Group Event

Kreisler and Esther Jonnson Play —San Carloans Appear

FORT WORTH, TEX.—The Kolisch Quartet offered a superbly played program to the large Fort Worth Civic Music Association audience, with excelling tonal balance and refined artistry.

Fritz Kreisler made his first appearance here in fourteen years to the day, playing with timeless freshness and the warmly human qualities which endear him to audiences of all ages and degrees of culture.

The Cecilian Club, limited in membership to young women active musically, presented Virginia Clark Henry, soprano, accompanied by Berry Walcutt Faguy-Cote, and Charliemae Lauver, pianist, in the second of three musical teas during the season.

Claire Coci was presented by the local chapter of the American Guild of Organists in recital at the First Presbyterian Church organ. This tremendously vital and exceptionally equipped young artist aroused her audience to unwonted enthusiasm.

The Pro Arte String Quartet played the fourth concert of its season, with the assistance of Elizabeth Coffey Melugin, mezzo-soprano, and Keith Mixson, pianist, of Texas Christian University.

The Euterpean-Woman's Club twilight musicale series presented Eric Sorantin, San Antonio violinist, and Eloise Snyder, soprano, accompanied by Marian Douglas Martin and Mrs. George Conner.

The Cantorians, mixed chorus of young voices, directed by Mrs. Roger C. Neely, gave its winter concert, using Cowen's The Rosemaiden.

Esther Jonnson Recital

Esther Jonnson, pianist, gave her costume Mozart recital for a packed audience of school students, delivering some of the finest Mozart playing we have heard in many a day.

The San Carlo Opera Company gave Flotow's Martha to the Fort Worth Symphony Orchestra subscription audience, featuring Leola Turner, Charlotte Bruno, Dimitri Onofrei and Stefan Kozakevich, with Carlo Peroni conducting. E. C. W.

Hofmann Hailed in San Antonio Friends of Music Program

SAN ANTONIO, TEX.—The Friends of Music, Elizabeth A. Devoe, sponsor, presented Josef Hofmann, pianist, in recital. In numbers by Mozart, Beethoven, Bach-Busoni, Chopin, Schubert-Liszt and Liszt, Hofmann played in his customary masterly manner. Many recalls and encores were necessary.

Muriel Dickson, soprano of the Metropolitan, appeared at the third Musical-Tea of the Tuesday Musical Club. Her lovely voice was heard to fine advantage, in a program of most interesting songs. Howard Kubik gave most capable support, at the piano.

Mrs. W. H. Donovan was in charge of the program at the last soiree of the San Antonio Musical Club (Mrs. Lewis Krams Beck, founder and life-president). Penelope or The Milkman's Bride (original words and adaptation by Frank Walker) was given. The cast included Mary Ethel Vaughn, Eric Harker, A. H. Forres, Francis Carnesi and Liela Pyron, all of whom were most excellent.

Eric Sorantin, violinist, appeared in recital with Walter Dunham at the piano. All of the numbers were played with rich, warm tone, and showed to advantage his fine musicianship and interpretative ability. Several encores were necessary. S. W.

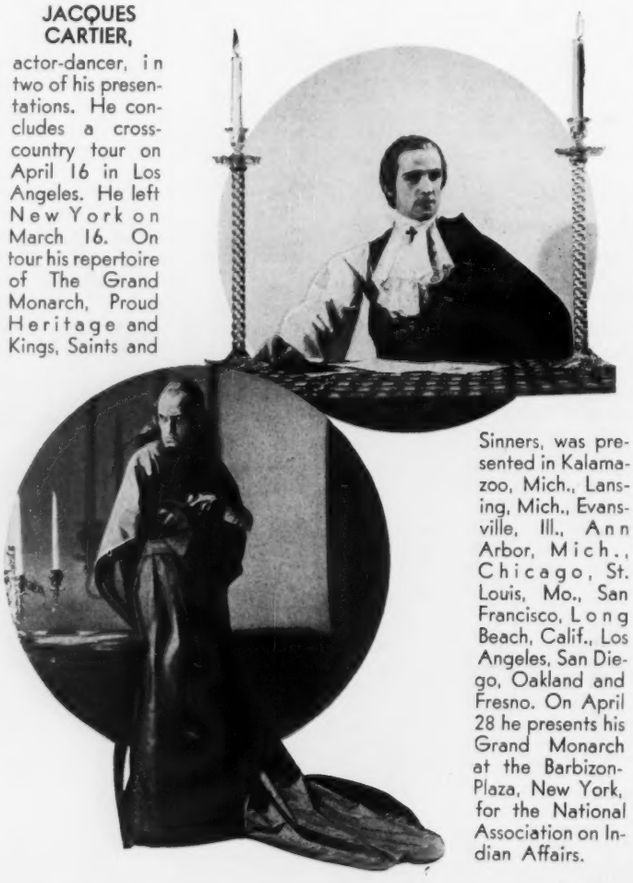
Tibbett and Argentinita Group in San Antonio Recitals

SAN ANTONIO, TEX.—The Friends of Music, Elizabeth A. Devoe, sponsor, presented La Argentinita and her Spanish Ensemble in a highly entertaining and colorful program. The dancing of the entire ensemble was an inspiration to all lovers of the dance and others as well. The Friends of Music also presented Lawrence Tibbett in recital before a large and most enthusiastic audience. Fifteen numbers were on the program, but as many encores were necessary before the audience would permit the concert to close. Afterwards, Mr. Tibbett held a reception backstage. The fine accompanist was Stewart Wille, who also contributed three enjoyable solos. It was a concert long to be remembered.

E. Power Briggs, organist, was heard in a courtesy concert sponsored by the choir of the church, Frederick King, organist, Betty Longtaker Wilson, director, and members of the church. This was his fourth appearance in the city and he deepened the fine impression made previously, in a program consisting of numbers by Handel, Bach, Daquin, Franck, Dupré, Sowerby, Gigout, McKinstry and Mulet. S. W.

JACQUES CARTIER,

actor-dancer, in two of his presentations. He concludes a cross-country tour on April 16 in Los Angeles. He left New York on March 16. On tour his repertoire of The Grand Monarch, Proud Heritage and Kings, Saints and Sinners, was presented in Kalamazoo, Mich., Lansing, Mich., Evansville, Ill., Ann Arbor, Mich., Chicago, St. Louis, Mo., San Francisco, Long Beach, Calif., Los Angeles, San Diego, Oakland and Fresno. On April 28 he presents his Grand Monarch at the Barbizon-Plaza, New York, for the National Association on Indian Affairs.



JEANNE PALMER,

soprano, now under the Embree Concert Service, Inc., management, is appearing in concerts in the East during the Spring and will also tour this section in the Fall.

El Paso Continues Its Musical Feast

Dilling, Echaniz, Heard in Recitals—Grainger Soloist

EL PASO, TEX.—The feast of good music continues unabated in El Paso. The Radford School for Girls presented the El Paso Chamber Music Society in concert. The program consisted of a Beethoven string quartet, the Schubert quintet, and a Concerto for flute and two-pianos by Mozart, all well done, and to a full house.

Mrs. Hallett Johnson presented Mildred Dilling, harpist, in the series of Music and Art Salons at Hotel Cortez. Miss Dilling gave an exquisite program which greatly pleased a large and discriminating audience. She was guest of honor at the luncheon which followed the program, and proved a gifted speaker.

One of the best concerts of organ music ever given here was that of Dr. Frank W. Asper, organist, of the Salt Lake Tabernacle, presented by the Woman's Auxiliary of the Trinity Methodist Church.

The Young Matron's Auxiliary of the Woman's Club sponsored a recital by Charlene Dilling Brewer, violinist, with Julia Rebeil, of the University of Arizona, at the piano as accompanist and soloist.

The Community Concert Association presented Jose Echaniz, Cuban pianist, as the third of the season's series. This artist brought out every member of the association, who demanded many encores.

Grainger With Orchestra

What in our opinion was the best concert in the history of the El Paso Symphony Orchestra took place under the baton of Arthur Brown, with Percy Grainger, soloist. In the Concerto by Grieg, the orchestra and the soloist were at their best. Handel in the Strand for piano and strings by Grainger ran a close second. In his arrangement of Londonderry Air and Shepherd's Hey, Mr. Grainger conducted the orchestra, which recognized and responded to his authority.

Jeanette MacDonald was presented by the Orchestra Association to the largest audience El Paso has had in years. Miss MacDonald gave a good performance. The audience loved her. She is just as good to look at off the screen as on it, and was gracious and most generous with encores. H. J.

Baltimore Stadium Concerts Scheduled

Local Symphony of 75 Players Will Give 8-Week Season

BALTIMORE, MD.—The Stadium Civic Symphony, numbering seventy-five players drawn mainly from the membership of the Baltimore Symphony Orchestra, will open its second season of outdoor symphony concerts on Sunday evening, June 28. Thomas F. McNulty, president of the organization directing this new orchestra's destinies, announces that concerts will be given for eight consecutive Sunday evenings, with Robert Paul Iula as permanent conductor.

As during last season, there will be local guest conductors and soloists together with premiere performances of works by Baltimore composers. Some innovations are planned for the coming season, but the concerts will be presented pretty much along the lines followed successfully last year. Every effort is to be made to put the Civic Symphony on a permanent and self-sustaining basis by the end of the season.

The Municipal Department of Music, of which Frederick R. Huber has been director since the inception of the department a quarter of a century ago, will provide nightly concerts with the City Park Band and the Municipal Band, two favorite organizations which travel about the city during the summer season. There will also be a number of special concerts at the Homewood Stadium. At these, the Municipal Band is used with noted vocalists. The annual Musical Lawn Party will again be held in Druid Hill Park and for this popular occasion, drawing many thousands, the two bands are massed. The Municipal Department also has several Negro bands on its roster, and these organizations give programs. G. K.

Golschmann on Annual Tour with St. Louis Symphony

Vladimir Golschmann and the St. Louis Symphony Orchestra are on their annual tour of the South, appearing in Little Rock, Ark.; Memphis, Tenn.; Jackson, Miss.; New Orleans, La.; Houston, San Antonio, Austin, Dallas and Denton, Texas; Fayetteville, Ark., and Columbia, Mo.

"There's More to Singing Than Mere Vocal Work,"—Grace Leslie

American Contralto Believes Her Teaching at Connecticut College Has Given Her New Insight Into Voice Problems

Although for four years she has had the vocal department at the Connecticut College for Women and has for many years conducted her own New York studio, Grace Leslie, eminent American contralto, shudders when she is introduced as a "vocal teacher" and hastens to deny this.

"At the college I have been teaching singing and this is also what I give my private pupils," Miss Leslie told her Musical Courier interviewer. "But I am not, never have been and never will be a mere voice teacher. What I try to do is to give my pupils, both college and private, an insight into the field of singing. My desire is to build up the careers of singers, not merely to give voice lessons; rather to aid singers culturally, spiritually, physically, in fact from all angles, and in doing this I am simply following out my own career.

"Today it is admittedly impossible for all who study singing to have a professional career. What we need is a large field of appreciative listeners and amateurs who can sing nicely but who can better appreciate the best in art. I like to try to get back to the salon days when the singing teacher meant more than a mere instructor in voice. We need that idea today and I try to help my students in other ways than only attempting to teach them to sing.

College Teaching no Detriment to Career

"It was this that interested me in becoming a member of the faculty at the Connecticut College. My own career has never stopped but is going on and I wondered whether from my background of concert, oratorio, opera and radio, I had learned anything which might be passed on to and benefit the newer generation. Frankly, it was an experiment but I learned that the girls were enthusiastic about it. Also I have discovered several voices worthy of a professional career and in the spring I shall introduce a young soprano from California and a contralto from New England both of whom I feel are worthy of professional recognition.

Photo by Ben Pinchot
GRACE LESLIE

"But to get back: at the college I have divided the work into the art of singing, the technique of singing, a good reading course which includes novels, biographies and much reference material on singing and then the practical application to the various fields.

Sees Singers as Best Voice Teachers

"I feel that the best teachers are our fine singers if they are prepared to present the subject. Also, the teacher should be an artist of well-rounded experience who is willing to accept the new ideas which are proving successful and can go beyond the mere routine ideas. In this connection I have done and am doing much research in an effort to give my students the benefit of such work.

"Too often the young student attempts to try her professional wings without a background. The public seems to want new names constantly and competition being what it is, careers are made and unmade almost overnight. Instead of a career we have a 'fad' and young singers forget that the lasting careers of our truly great artists have been based on long years of preparation and experience. That is why I include a reading course as part of my work at the college. They can learn how an artist became great and why he continued his active career for such a long period.

"Has teaching affected my own career? No, because I believe there is time for both. For example I intend to give a Town Hall recital in the fall and I am constantly fulfilling engagements. On April 8 I fulfill a return engagement at Skidmore College and on April 25 sing in Verdi's Requiem with the New London Oratorio Society. Then too I shall participate in a faculty concert at the Henry St. Music School Settlement in New York, where I also teach, on April 21."

Career Has Covered Many Fields

Miss Leslie, heard both in this country and abroad, pointed out how her own career has covered practically all the fields of singing. One of the early radio artists, she sang for many years with NBC ensembles, has been soloist at numerous festivals, appeared in opera and concert and served as church soloist.

She said she came into singing naturally because her mother had studied both voice and piano at the New England Conservatory and "family sings" were frequent. Lessons in dramatics and the violin provided a background for vocal instruction in this country and abroad and about fifteen years ago she made her New York debut. Her European debut was made in Berlin and she followed this with numerous appearances throughout that continent and America.

The contralto smiled as she said that when people complimented her in recent appearances and referred to the fact that they had heard her several years ago, she used their statements as proof of her belief that the artist who is prepared for a career is not one whose professional life becomes limited to a span of years. H. A. S.

GLADYS SWARTHOUT and FRANK CHAPMAN spent a brief vacation in Miami between opera and concert engagements. Miss Swarthout later rejoined the Metropolitan. Mr. Chapman gave his first Town Hall, New York, recital on Feb. 9.

The Bartered Bride Performed by L. S. U. Student Cast

BATON ROUGE, LA.—The Music School of the Louisiana State University, Dr. Henry W. Stopher, director, presented Smetana's The Bartered Bride at the Municipal Auditorium recently. Pasquale Amato, head of the University opera department, and Louis Hasselmans, musical director, received great praise for the fine singing of the students and the entire excellence of the performance.

Katherine Landry was Maria; Chris Ortiz, Wenzel; Josh Wheeler, Kezal; Marion Giddens, Hans, and Don Sparkman and Yvonne Lyons, the parents of Maria.

The supporting cast also was in every way commendable, with the ballet troupe (choreography by Ethel Tison), which gave the polka in the first act, the furiante in the second and the dance of the comedians in the third, scoring particular success. B. N.

Chattanooga Civic Chorus Sings

CHATTANOOGA, TENN.—The Chattanooga Civic Chorus, J. Oscar Miller, conductor, in its mid-season concert at the Memorial Auditorium on March 8, featured Constant Lambert's The Rio Grande.

With the chorus and orchestra, Frances Hall Hill was the piano soloist, and Marea Rankin Ransom sang the contralto part.

Other works on the program included compositions by Richard Kountz, Charles W. Cadman, Granville Bantock, Weinberger-Sibley, Sir George Henschel, Mozart-Wild, Donizetti, Beatrice Fenner, Noble Cain and Friml-Warnick.

The soloists comprised Emmett D. Rolston, Louise Holdam, Sarah Selman Pippin, Tommie Joe Smith, Harry Au, May Archibald, and Joseph W. Clift, Jr. N. B.

Peabody Conservatory Again to Hold Summer School

BALTIMORE, MD.—The Summer School of the Peabody Conservatory of Music, Frederick R. Huber, manager, will open its 29th summer session on June 24 and run for six weeks. The faculty will be the same as last year, aside from the addition of Lloyd Geisler, instructor in trumpet, and William F. Freitag, instructor in trombone, and the appointment of an instructor in cello to replace Bart Wirtz, who has been retired. As in the past, an important feature of the summer course is the close cooperation in the matter of credits between the Peabody and the Johns Hopkins University. Recitals will be given on Sunday evenings by members of the faculty.

N. Y. Orchestra Revived

The New York Orchestra, Inc., whose activities were suspended in 1935, has been reorganized and soon will announce plans for the future. Georges Zaslawsky, recently returned from conducting in Paris and London, will conduct.

Atlanta Applauds Art of Szigeti

Elijah Sung Effectively by Resident Chorus — Smeterlin Substitutes

ATLANTA, GA.—Joseph Szigeti, violinist, and Andor Farkas, his accompanist, in a recent concert here, played masterworks with fire and genuine inspiration. In the Kreutzer Sonata, the César Frank Sonata, Baal Shem Suite of Ernest Bloch, the ensemble was perfect, and the tone coloring most varied and beautiful. After a generous offering of encores, the audience left in a happy, uplifted mood.

Elijah Sung

A performance of Mendelssohn's Elijah —also inspired—was given under the direction of Hugh Hodgson at the Atlanta Music Club. The performing group included the boy's and girl's Glee Clubs of the University of Georgia, the Little Symphony Orchestra with members drawn from far and near, the Choir of St. Luke's Church in Atlanta; and the soloists included Minna Hecker, soprano, Margaret Fisher, contralto, C. E. Drummond, tenor; Coleman Kimbro, baritone; and Frank Sule, tenor of the university. Wilbur Evans, American baritone, sang the part of Elijah and was very enthusiastically received. At the end Mr. Hodgson was given an ovation for the interesting and thrilling performance.

Smeterlin Recital

Myra Hess, scheduled to appear in Atlanta, because of the international situation had to cancel her engagement. Rudolf Serkin was signed to take her place. A day before his concert date he communicated the news to Atlanta that he would be unable to appear on the date set because of an injury to his hand. Very quickly new plans had to be made and Jan Smeterlin, a pianist unknown to the Atlanta public, was engaged. The audience as a whole was delighted with the playing of Mr. Smeterlin. It marveled at his speed, the lightness of his touch and the seeming ease with which he played the glissando octaves in the Brahms Paganini Variations.

Mrs. Bonita Crowe, well known in Atlanta music circles, invited a group of friends over for the dedication of a new organ installed in her home. Dr. Charles Sheldon played the organ and Myrtis Trimble Pate, accompanied by Irene Leftwich, offered vocal selections including one by the hostess. C. M. E.

Lily Pons Opens Spring Tour in Bridgeport Program

Lily Pons opened her spring tour in Bridgeport, Conn., March 14, closing the season of the Wednesday Afternoon Musical Club. Included in Miss Pons' springtime engagements will be appearances with leading symphony orchestras in programs to be conducted by Andre Kostelanetz. They will make joint appearances with the Cleveland, Minneapolis, Denver and Chicago orchestras.

Miss Pons also will give solo recitals in Battle Creek, Asheville, Columbia, S. C., Shreveport, Fort Worth, Pittsburgh and Toledo and will appear in the Ann Arbor Festival, May 10.

A joint broadcast from the New York World's Fair on May 13, under the auspices of the International Business Machine Corporation, will feature Miss Pons and Lawrence Tibbett.

Nora Hellen in Recitals

Nora Hellen, soprano, who appeared recently for the MacDowell Club in New York, is soloist on April 30 at C.C.N.Y. Today, (April 1), Miss Hellen sings for the Daughters of the American Revolution at the Waldorf-Astoria Hotel.

Photo by Jas. Abresch

HELEN VAN LOON

Helen Van Loon, Soprano, Heard in Concerts and Operas

Helen Van Loon, soprano, was soloist during the past month at the Lindsborg music festival in Kansas. En route she sang in a performance of the Verdi Requiem in Ann Arbor.

Miss Van Loon began her musical career as a pianist, winning during her senior year at high school a piano contest sponsored by Greater Detroit in which 20,000 contestants took part. As a junior at the University of Michigan, however, she transferred her allegiance from the piano to the study of voice. While at the University she gave both voice and piano recitals in a number of Michigan cities. She then appeared as soprano soloist in the Gustav Holst Choral Fantasia at the Ann Arbor May Festival. The following year Miss Van Loon won the voice contest of the Michigan State Federation of Music Clubs and later the tri-state contest.

After her graduation from the University, where she received the degree of Bachelor of Music, Miss Van Loon was awarded a fellowship in voice at the Juilliard School of Music. Shortly after entering the School she won the MacDowell Club Young Artists' Contest, and was presented in recital at the MacDowell Club.

At the Juilliard School she was also chosen to sing the leading soprano roles in the American premiere of Vaughan Williams' The Poisoned Kiss, and in the world premiere of the Erskine-Rubinstein opera, The Sleeping Beauty. Albert Stoessel, the conductor, then engaged her to sing with the Chautauqua Opera Company, where she has been appearing for the past three seasons, in such roles as Susanna in Mozart's The Marriage of Figaro, Musetta in La Bohème, and Naughty Marietta in Victor Herbert's operetta of the same name.

Besides her many appearances in concert, oratorio and opera in New England and in the west, Miss Van Loon was soloist last spring with the Detroit Symphony Orchestra and with the Altoona Symphony Orchestra in Altoona and Huntington, Pa. Miss Van Loon already has several engagements scheduled for next season.

Gordon String Quartet Announces 11th Season at Falls Village

The Gordon String Quartet, Jacques Gordon, first violin, Samuel Weiss, second violin, William Lincer, viola and Fritz Maag, cello, are returning for the eleventh consecutive season to Music Mountain, Falls Village, Conn., in conjunction with the Music Mountain Summer School, which extends from June to October.

The Quartet, who will also be preparing for their coming concert season next fall under NBC Artists Service, will perform the entire chamber works of Brahms with noted assisting artists.

I SEE THAT

(Continued from page 32)

Zinka Milanov, soprano, and Gaspar Cassado, Spanish cellist, gave the fourth program of the Haarlem Philharmonic Society in the Waldorf-Astoria, New York, recently. In addition to solo groups they collaborated in Morgen by Strauss, in which Mr. Cassado played the cello obbligato.

* * *

Rene Le Roy, French flutist, who cancelled American engagements this season because of the war, will definitely return next year according to a cable received by his manager, Annie Friedberg.

* * *

Simon Barer, pianist, makes his second South American tour this summer. Now on tour in the United States, he first visited South America last year.

* * *

Mary Manning, pianist and member of the Musical Courier staff, recently returned from a brief tour of Eastern Canada as accompanist for a series of recitals by Gaspar Cassado, cellist.

* * *

Steven Kennedy, baritone, following a concert at the Hotel Shoreham, Washington, D. C., left for programs in Richmond, Va., and Blacksbourg, Va. On May 9 he gives a program in Queens Village, L. I., and on May 14 will be heard in Philadelphia.

* * *

Jose Echaniz, Cuban pianist, now on tour, is appearing in New Mexico, Texas, Kansas, Mississippi and Missouri. He recently conducted the Havana Philharmonic Orchestra.

* * *

La Meri discussed dancing in India in a costume program in the series sponsored by the Museum of Costume Art in the International Building, Rockefeller Centre, New York, recently.

* * *

Elisabeth Rethberg, Metropolitan Opera soprano, was soloist on March 28 at the James Speyer residence, New York, in the annual benefit program for the Ellin Prince Speyer Hospital. Bruno Eisner, pianist, also appeared.

* * *

Michael Bartlett, tenor, has been engaged for another appearance with the Havana Symphony Orchestra under the baton of Massimo Freccia.

* * *

David Blair McClosky, baritone, will be soloist on April 11 and 13 with the Minneapolis Symphony. He was heard on March 7 and 10 at the Bach Festival in Wilkes-Barre, Penna., and on March 13 appeared for the second time in two months at King's Tree, S. C., this time in Elijah. On March 26 he sang at the St. Petersburg Festival.

* * *

Grace Castagnetta, pianist, has been signed by the Embree Concert Service for engagements during the 1940-41 season.

* * *

Dolores Roya, soprano, was soloist at the celebration of the forty-seventh anniversary of the founding of the Professional Woman's League, New York, Mrs. Arthur H. Bridge, president. She was also heard in a recital for the Columbia Women's Graduate Club.

* * *

Pietro Yon, organist of St. Patrick's Cathedral, New York, preceded masses by the performance of works by Bach, Ravanello, Pagella, de la Tombelle and Widor. Among his own works heard were Missa Te Deum Laudamus, Ecce Sacerdos, Fortitude Martyrum, Haec Dies, Christ Triumphant, Regina Coeli and Magnificat. On Easter Sunday Martinelli and John Charles Thomas were guest soloists.

* * *

Edward Molitore, tenor, has been engaged to participate in a special Beethoven program on April 15 with the Chicago Symphony, under Frederick Stock in Milwaukee, Wis.

* * *

Paganucci's Kaleidoscopic Impressions of Coney Island had its premiere over station WNYC on March 17.

* * *

Marianne Karanda, pianist and teacher, was heard in a series of recitals over WQXR featuring Forgotten Masterpieces. Mme. Kuranda was well known in Vienna for her Musical Children's Hour, which was a feature of the Vienna Radio Company.

* * *

Mobley Lashanya, soprano, will appear with the Philadelphia La Scala Opera company on April 18 singing the title role in Verdi's Aida.

* * *

Franco Ghione, director of the Detroit Symphony Orchestra, and Mrs. Ghione sailed for Italy on the SS. Rex on March 16.

* * *

President and Mrs. Franklin D. Roosevelt head the list of sponsors for the joint concert of the Harvard Glee Club and the Radcliffe Choral Society, to be presented on April 6, at Town Hall, New York. G. Wallace Woodworth will direct.

* * *

Feri Roth, and Bela Bartok will give a program of violin and piano sonatas at the Curtis Institute in Philadelphia on April 23.

* * *

Viola Silva has been engaged by Dr. Serge Koussevitzky for two performances of the Bach B Minor Mass, one in Boston in April and the other at the Berkshire Festival in August.

* * *

Yves Tinayre gives a recital of organ and string music at St. Paul's Chapel, Columbia University, New York, on April 4; Vernon deTar and Harold Herreman shared a recital at Calvary P. E. Church, New York, March 11. Both affairs were sponsored by the A. G. O.

* * *

Dorothy French was guest soloist in a Hunter College High School concert March 1, with Corinne Collins at the piano. The artists shared a program of songs by Mrs. H. H. A. Beach, Rubinstein, Schubert, Ronald and DeRose.

* * *

Fourteen young harpists, pupils of A. Francis Pinto, took part in the March 17 musical service at the Church of St. Vincent Ferrer, New York.

* * *

Evelyn Swarthout, pianist, gave a recital in Town Hall, New York, March 9, as a benefit for the Masters School, performing works by Bach-Busoni, Schumann, Scriabin, Debussy and deFalla.

Viola Wasterlain on La Berge List

Viola Wasterlain, violinist, has joined the staff of artists under the Bernard La Berge management. Miss Wasterlain, who made her Town Hall, New York, debut in 1937, appears there again next fall after fulfilling engagements throughout the country.

"Opera in Translation May Aid New Listeners, But Often Misrepresents Work," Says Contralto

Hertha Glatz Found New World Opened on Her First Hearing of Mozart Operas in Vienna in Original Italian—"Discovering" Shakespeare

"Are opera translations for the best interest of musical art?"

Hertha Glatz, contralto, who made her debut in this country with the Salzburg Opera Guild three years ago, was naturally propelled into a discussion of the question on talking recently with an interviewer.

"I have been asked on numerous occasions to state my opinions regarding the problem of whether opera, Lieder and songs should be performed with the text to which they were written or in the language of the country in which they are performed," Miss Glatz declared.

"The growth of music all over the country, which is daily recruiting new music lovers and in which the radio is playing such an important part, has greatly helped in raising this issue, at all times debatable.

"If we perform an opera or Lied in translation, it is only with the desire to bring the work as close as possible to the understanding of the audience before whom it is given. This is the custom of most European nations.

"I grew up in Austria, where opera was performed exclusively in German. I remember so well the first time I heard Mozart's Le Nozze di Figaro and Don Giovanni in the original Italian. It was as if a veil had been lifted. I had the impression that up to then I had heard these operas in a very imperfect form, as if a very significant part had somehow been withheld from me. It seemed to me that the musical idea was more completely and vividly expressed in the original Italian. I felt that I was really hearing them for the first time.

Delicate Nuances Often Lost in Translation

"In a translation it is almost impossible to avoid changes, some minor, some important, in the musical text. A translation, in my opinion, changes the whole expression of a composition, since it robs the work of its original power and color.

"Although I had heard the Shakespearean dramas many times in the excellent translations by August Wilhelm von Schlegel and Ludwig Tieck, I had a completely different understanding of them after hearing the dramas in English. In spite of the fact that at the time my knowledge of English was rather poor and I could not understand every word that was spoken, I found that the pure sound of the language, the idiom, gave me a much more vivid, more direct impression of the Shakespearean times, the whole atmosphere, the characters of the people as well as the landscape.

Photo by Maurice Seymour, Chicago

HERTHA GLATZ

"However, I do realize that there is another side to the question which is equally important, and one which I would be the last to minimize," continued the young artist, who experience with the intricate plots of the Mozart operas made her well qualified to speak. "Although I feel that much of the original atmosphere and meaning is lost in translation, we must remember that opera is also 'theatre,' and that its action and text should be understood as well as the music.

Special Performances for Neophytes

"I believe that a solution to the whole problem would be to present performances of these works in translations to bring them within the comprehension of wide classes of people, who may perhaps never before have heard these operas. To make the performances entirely understandable, the diction of the singers should be as clear as possible so that the words would be easily understood. After such preparation through several hearings of this type, the listener would be able to get a perfect vision, and thoroughly enjoy a performance in the original language, which to my mind is the only way to receive a complete impression of a given work. That was exactly my own experience with Shakespeare.

"As for the art form of the Lied and Song, a short note in the program is sufficient to inform the audience of the contents of the piece. It has been my experience that this type of music is only moving and impressive in its original form when sung with correct pronunciation and interpretation. I myself spend much time and energy to acquire the exact pronunciation of songs in foreign languages, because I feel that this is most important, if I am to give a vivid and true picture of the meaning of the many songs, Lieder and ballades."

Before parting, Miss Glatz spoke of her recent successful tour of the Middle West. After appearing in Montreal, Quebec and Ottawa, she returned once more to the West for concerts in Iowa and Dakota. In April she will be heard with the St. Louis Opera Company.

F. F. R.

Coolidge Festival Again to Draw Capital Audiences

WASHINGTON, D. C.—The ninth annual festival of chamber music in the Library of Congress in the nation's capital will be held by the Elizabeth Sprague Coolidge Foundation on April 12 to 14. Five concerts will be offered including the world premieres of scores commissioned by the foundation.

At the first concert on April 12, a new cantata for solo voices, chorus and orchestra by Pizzetti will be heard with Loeffler's Canticle to the Sun. Dr. Hans Kindler will conduct the National Symphony Orchestra and Olga Averino, soprano, will be the soloist.

The following morning, Joseph Szigeti, violinist and Bela Bartok, pianist will be heard in works by the latter, Beethoven and Debussy. That evening the Coolidge Quartet, Marcel Grandjany, harpist and Ethel Bartlett and Rae Robertson, duo-pianists, will participate. The program includes a new work for harp and organ by M. Grandjany as well as numbers by Handel, Brahms and Jerzy Fitelberg.

On the afternoon of April 14, the Coolidge Quartet will be assisted by William Primrose, violist and Eudice Shapiro, violinist in a program which includes a new sextet by Nicolai Berezowsky and a new quintet by Roy Harris.

At the final concert that evening, an octet by Arnold Bax, a wind quartet by Frank Bridge and Schubert's octet will be presented by the Kolisch Quartet and assisting artists including Harriet Cohen, pianist.

Oliver Stewart in Florida Appearances

In addition to his activities as tenor soloist at Westminster Presbyterian Church, Miami, Fla., where he is heard weekly in solos or quartet numbers, Oliver Stewart last month gave recitals at the Dallas Park Hotel in that city and at the Hillsboro Club in Pompano. On Good Friday he was tenor soloist in Stainer's Crucifixion in Hollywood, Fla., and the following evening sang the oratorio at Fort Lauderdale, Fla. On March 22, Mr. Stewart was soloist in Maunder's Olivet to Calvary, and participated in the special Easter sunrise service on the beach front at Miami. March 17 he was again heard at the King Cole Hotel.

Mr. Stewart will return to New York soon and later plans to sing in California.

Singing Teachers Sponsor Concert by Young Artists

The fifth in a series of Young Artists Concerts under the auspices of the New York Singing Teachers' Association, was held at the Hotel des Artistes. Mabel Berryman, soprano; Marcella Uhl, contralto; Marie Otto, mezzo soprano and Henry Conn, baritone were heard. Florence Hubbart was the accompanist.

Cline Oratorio to Have Premiere

GREELEY, COL.—A new oratorio, The Everlasting Father, by J. De Forest Cline, chairman of the division of Music of Colorado State College of Education, will be presented for the first time on June 2, as part of the Golden Anniversary celebration of the college.

Sklarevski Starts Tour

BALTIMORE, MD.—Alexander Sklarevski, pianist, member of the faculty at Peabody Conservatory of Music, left on March 16 for a brief tour during which he appears in St. Petersburg, Sarasota, Miami and other Florida cities and on his return, in Winchester, Va.

Henry Street School Faculty Artists Heard

The sixth recital, on March 17, in the fifth annual series of concerts by faculty members of the music school of the Henry Street Settlement, New York, was given by Katherine Gorin, pianist; Boris Saslawsky, baritone, and a woodwind ensemble comprising Lois Wann, oboist; Ellen Stone, French horn; James Collins, clarinetist; William Heim, flutist; and Bernard Balaban, bassoonist.

Artists Named for Festival in Williamsburg, Va.

WILLIAMSBURG, VA.—Five artists have been selected to assist Ralph Kirkaptrick, harpsichordist, who will direct the annual series of festival concerts in the Governor's Palace here during the week of April 15. Florence Vickland, soprano and William Gephart, baritone, will be heard for the first time. The other artists are Lois Wann, oboist; Mrs. Lois Porter, violinist, and Aaron Bodenhorn, cellist, all of whom have been heard previously.

Two series, each of three programs, will be presented from April 15 to 20.

Pascarellas and Garagusi at Columbia University

Rose Pascarella, soprano, Carl Pascarella, pianist, and Nicholas Garagusi, violinist, gave a joint recital at the Women's Graduate Club of Columbia University on March 15 before an appreciative audience. Mr. Garagusi and Mr. Pascarella played the Grieg Sonata, No. 3, Op. 45, for violin and piano, and compositions by Mr. Garagusi, Mana-Zucca and two Paganini caprices for which the piano accompaniment had been written by M. Pilati. Mrs. Pascarella, with Mr. Pascarella at the piano, sang a group of songs by Vittorio Giannini, Francesco Santoliquido and Pietro Cimara and was so well received that several encores were given. N. R.

Photo by De Bellis Studios

ERNO BALOGH,

pianist, was soloist with the Scranton Symphony Orchestra under the direction of George Sebastian in Scranton, Penna., on March 4. Mr. Balogh played the Tchaikovsky Concerto.

Chicago Wins New Popularity As Centre of Summer Music

Notable Schools and Concert Facilities of Illinois Metropolis Draw Many Pilgrims

By RENÉ DEVRIES

(*Other Chicago stories, pages* 3, 52, 56, 57, 59)

CHICAGO.—Long regarded as an important educational center, Chicago harbors more schools of musical learning than probably any other city throughout the length and breadth of the land. It was in our city that the master class originated and its success brought an influx of world celebrities to our midst during the summer months.

Since then summer courses have been established in most of our leading music institutions with the result that our music season is now of twelve months' duration. Students from every part of the country come to our metropolis, where throughout the months of June, July, August and part of September they have opportunity to hear prominent artists in the nightly open-air concerts given in Grant Park under the cooperation of the Musicians Federation and Park Board District.

Chicago, a Centre of Summer Music

From the last of June until Labor Day these free concerts are held on our lake front and last year's attendance broke all records when more than three million people availed themselves of the opportunity of hearing symphony orchestras, bands and dance orchestras assisted by worthy soloists and, in many instances, celebrities. Ravinia's festival of symphony concerts played by the Chicago Symphony Orchestra under renowned guest conductors with soloists of world repute, plays an important part in our summer musical scheme.

Opera companies also function here during the summer at various intervals and though those organizations are local and the productions often amateurish, students nevertheless have the opportunity of hearing standard operas presented traditionally at rates so moderate as to permit everyone to attend. There is no school here which closes its doors for a a long period during the summer months. Some of the teachers may go away but the faculties remain practically intact, for Chicago is noted also as a summer resort with Lake Michigan acting as a cooling system.

Changes in Past Decade

Many changes have taken place, some for the better and others for the worse, in the past decade. The coming of aviation as a mode of transportation has not been beneficial to our community. There was a time when a traveler from the West was compelled, *nolle volens*, to remain with us for a few hours before changing trains for the East. During that short stay the tourist spent a few dollars taxiing to a hotel, eating and perhaps even attending a concert or operatic performance. Today the air-minded traveler stays at the airport between planes leaving no profit to our city in his brief stop. The same also applies to the railroads, for the faster stream-lined trains have taken many customers away from our theatres and concert halls than was the case in years gone by. A man may now come from New York on the Century and make direct connections for points North, South or West without leaving the station—something unheard of when summer music schools first began to flourish in Chicago.

On the other hand, those who come here during the summer now make their sojourn longer, for their money goes farther than in the past. A student of little means can find boarding houses on Michigan Avenue not far from either the music center, the lake or the bandshell. He can go bathing and hear the best of music absolutely free except for the wear and tear on his shoe soles. Music schools besides offering partial and free scholarships have reduced the prices of courses and private lessons. Not so many years ago forty dollars for a lesson was asked by some teachers at master schools for a thirty minute lesson. Today none charges more than $10 for the same period.

Schools Expect Record Enrollments

Wholesale migration of students to Chicago especially in summer is due to the afore-mentioned reason and schools of musical learning are looking forward to a greater attendance this summer than ever before, for though one hears reports to the contrary, business is on the upgrade; and, with the price of commodities rising, farmers are in a better condition to send their progeny away for a few months to pursue their musical studies in a large center.

There are in Chicago at the present time 5,000 music teachers either enrolled under the banner of the different schools or teaching privately in downtown studios or at home and among that number many boast at least ten pupils, so that our estimate of 50,000 music students seems far from an exaggeration.

Listing all the music schools in such a large metropolis might be an exhaustive proposition, yet we cannot refrain from calling attention to a few which attract students in great numbers at a period in the year when many Chicagoans take vacations in other climes. The oldest schools here are the Chicago Conservatory, Chicago Musical College, American Conservatory, Sherwood Music School, Balatka Musical College, Chicago Piano College, Cosmopolitan Music School, Northwestern University School of Music, DePaul University School of Music and the Boguslawski College. Others with whom we are acquainted are National School of Music Education, Mundelein College, Glickman Conservatory, Mendelssohn Conservatory, North Shore Conservatory and North Park College School of Music. Many other schools of music education have their abodes down-town or in outlying and suburban territories. They have also some following and if included in our census would probably augment it by at least another thousand.

Tuition Rates Now on Reasonable Scale

If tuition fees in various schools of music here have gone downward, likewise the private teachers have seen fit to meet present conditions and the best among them have lowered their prices from a high of $25 for a half hour to a maximum of $7.50 while many of the most prominent have agreed on a standard fee of five dollars. The private teachers are located mostly in the Fine Arts, Auditorium, Kimball and Lyon & Healy buildings though a few of the topnotchers have established their ateliers at the Congress Hotel and other exclusive hostelries. A few of our leading instructors have removed their studios to the near North Side, which has grown immeasurably ever since Michigan Avenue was put on stilts with many bridges connecting the Gold Coast with every other section of the city.

Contrary to the custom of many Eastern teachers, only a few among our outstanding music instructors use their private residences as studios. They may live miles away from the Loop, but have a downtown address with their names appearing in bold letters on the glass door, even when they teach but one day or part of a day during the week in that locale.

Number of Teachers Vast

If it is hazardous to attempt to enumerate the leading music schools here, it is even more so to name only a few of our foremost private teachers. But as a source of information to prospective students we take the risk of offending some unwittingly by singling out only those with whom we are personally acquainted and who, to our knowledge, will hold summer sessions beginning in June. Among the pianists we mention Isadore Buchhalter, Cecile de Horvath, Vitaly Schnee, Howard Wells, M. Jennette Loudon, Bissell L. Padgitt and Cara Verson.

During the summer special courses in opera training besides voice cultivation are being offered by Dino Bigalli, Mr. and Mrs. Herman Devries, Anna Fitzu, Rosa Raisa and Giacomo Rimini, Vittorio Trevisan, Lola Fletcher, Eunice Lamont, Hanna Butler, Nina Bolmar, Mark Love, Arthur Burton, Giuseppe Cavadore, Louis Rousseau, Carl Craven, John Dwight Sample, Zerlina Muhlmann Metzger, Ada Paggi, Violet Martens, Bettina Bjorksten, Francesco Daddi, Ettore Ruffo, Kurt Adler, Richard De Young and Norman Kling.

Most of the well known violin teachers are connected with schools though George Perlman, Oscar Chaussow, Herman Clebanoff, Herman Felber, Ruth Ray, Hans Muenzer and Michael Wilkomirski have private studios. All orchestral instruments are taught by members of either the Chicago, Woman's, Illinois or Oak Park-River Forest symphony orchestras. Schools of conducting will be held not only in the schools but also privately by Edward Meltzer, Gladys Welge, and Ebba Sundstrom. The greater number of music educators have cast their lot with the schools and private instructors are not as numerous as in the past. With few exceptions schools are equipped with their own private recital halls, where concerts are given by prominent members of the faculty and artist students during the summer courses. Some of our most prominent private teachers present their outstanding artist students in concert or opera performances in such halls as the Auditorium Recital, Curtiss and Kimball Halls, in the Chicago Woman's Club, the Goodman, Civic and Studebaker Theatres.

"Busiest Summer Season" Expected in 1940

In conclusion, the 1940 summer session should be the busiest in the past decade with teachers and students unable to journey abroad this year. Schools as well as private studios are being refurbished to welcome their former summer pupils and this year's new crop. Last year's enrollment according to statistics, surpassed the 1938 high by ten per cent and judging from reservations for lessons already received, the summer of 1940 should top it considerably.

Photo by E. M. Miller

FIVE FINALISTS IN INDIANAPOLIS ORCHESTRA CONTEST.

Left to right, Herman Berg, violinist, Greencastle, winner of the contest; Mrs. C. Lloyd Billman, Manilla, General Chairman of the Contest and President of the Indiana State Federation of Music Clubs; Marian Boyden, pianist, East Gary; Fabien Sevitzky, conductor of the Indianapolis Symphony; Suzon Osler, contralto, Indianapolis; Marwin Smith, tenor, Lafayette; and Mary Godfrey Kreiser, contralto, Indianapolis.

Levinskaya Concludes Series

Maria Levinskaya, on March 7, concluded a series of free lectures in her New York studio on her system of correct coordination. The series covered the mechanism of life, the function of the mind, the emotional nature of man, the spirit of man and coordination of all potentialities.

Boston Hears Strauss' Don Quixote And New Prokofieff Cello Concerto

BOSTON.—Gregor Piatigorsky, cellist, collaborated with Serge Koussevitzky and the Boston Symphony Orchestra in what must have been two of the greatest performances ever given of Strauss' Don Quixote, at Symphony Hall March 8 and 9.

Mr. Piatigorsky was never in better form than on these occasions, although he had given us marvelous accounts of this work in past seasons. The orchestral part shared the richness of tone, the technical finesse and expressive intensity of Mr. Piatigorsky's playing.

As a tribute to the late Dr. Karl Muck, Dr. Koussevitzky conducted the *allegretto* from the Seventh Symphony of Beethoven.

Prokofieff Concerto Introduced

There was but one other score on the program, the comparatively new Cello Concerto by Serge Prokofieff, the solo portion of which was, of course, taken by Mr. Piatigorsky. While the first of the three movements promises a concerto as lyrical and novel as Prokofieff's Second Violin Concerto, the two subsequent movements peter out in a barren stretch of subdued interchanges between orchestra and solo cello. If the whole Concerto had been as fine as its opening movement we surely would be the richer by a masterly score.

This program was offered in New York by the same forces a week later.

Aitken with Boston Symphony

Webster Aitken enjoyed a favorable Boston debut when he played the Mozart B flat Piano Concerto (K. 450) with the Boston Symphony at the fifth pair of concerts in the Monday-Tuesday series, March 4 and 5. Mr. Aitken played fluently and with a style that lay between robustness and Dresden china delicacy. His excellent finger work was to some extent defeated by too heavy a foot on the pedal. Otherwise he showed himself a young musician of talent, achievement and temperament.

Dr. Koussevitzky began these concerts with the E major Suite for strings, by Arthur Foote, and ended them with Brahms' D major Symphony.

Zighera Ensemble Plays Novelties

The Zighera Chamber Orchestra, composed of Boston Symphony men and conducted by the first harpist of that organization, Bernard Zighera, ended its fourth season at Jordan Hall March 11. As always, Mr. Zighera had a novel program to offer: four of the studies in canon which Robert Schumann wrote for a pedal piano, as orchestrated by Theodore Dubois; the Sinfonietta by Prokofieff, and a brace of concerti for two pianos—Bach in C major, No. 2, and Mozart in E flat. The soloists were Ethel Bartlett and Rae Robertson, who played soundly but at some variance with the conductor's tempo.

Schumann's little miniatures are delightful, and have had the benefit of thoroughly appropriate orchestration. Quite different is the Prokofieff Sinfonietta, originally composed as Op. 5 in 1909, and revised (considerably, one suspects) as Op. 48 in 1929. The Sinfonietta is moderately tart, harmonically and rushes along in high spirits that recall the impish humor of the Classical Symphony and Peter and the Wolf.

Mr. Zighera and his ensemble have made definite contribution to the musical life of Boston during their four seasons.

Harvard and Radcliffe Choruses in Rare Music

G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Choral Society is another high-ranking musician who invariably selects adventurous, rewarding programs. Such was that offered by these choral groups at Sanders Theatre March 7. An ensemble of brass from the Boston Symphony assisted.

The evening began with four choruses, massive, rich and elaborated, from the Sacrae Symphoniae of the 16th Century Venetian, Giovanni Gabrieli. A notable new score, receiving first performance, was The Carnival Song by Walter Piston of Harvard, written for the Harvard Glee Club in 1938. Upon a text of Lorenzo de Medici, Mr. Piston created a remarkably individual sort of music, spare of texture yet flexible in melody, joining male voices and brass instruments with striking effects of color and harmony. The composer was present and bowed from his seat. Other composers represented were Randall Thompson, Handel, Mozart and Edward Lawton.

Melchior and Szigeti Heard in Programs

Lauritz Melchior, the Metropolitan Opera tenor and violinist Joseph Szigeti have been recital features of the fortnight. Mr. Melchior appeared at the season's final Boston Morning Musicale in aid of the Boston School of Occupational Therapy, March 6 at Hotel Statler; Mr. Szigeti offered pieces by Tartini, Bach, Beethoven and others in Jordan Hall March 10.

Cleora Wood, the Boston soprano, and the Stradivarius Quartet were guest artists at the concert of the Flute Players' Club, Hotel Vendome, March 10. There were string quartets by Haydn, Schubert and Quincy Porter; vocal music by Bach and Debussy.

Stravinsky Conducts in Programs of Own Scores

Twice within a week, Igor Stravinsky conducted four of his own pieces in this vicinity. Adele Marcus, pianist, and several members of the Boston Symphony assisted. The program (presented in New York a week later by the same musicians) assembled the Dumbarton Oaks Concerto, Histoire du Soldat, the Concerto for two pianos, and the Octet for Wind Instruments.

On March 6, at Jordan Hall, the Roth Quartet appeared in the last of the three chamber concerts which have been sponsored by the Youth Concerts Association. Mrs. Avis Bliven Charbonnel joined the Quartet in performing Dohnanyi's Piano Quintet. Wheeler Beckett was program commentator.

Beach Symphony Played by Women's Symphony

The Gaelic Symphony by Mrs. H. H. A. Beach was a feature of the third concert by the Women's Symphony Orchestra, Alexander Thiede conductor, at Jordan Hall March 12. Mrs. Beach, one of the most famous American women composers and pianists of an elder generation, was present in the audience. Mariam Burroughs played the Mozart Violin Concerto in A major (K. 219); the remaining numbers were a Bach chorale in the transcription of Henry Elkan and Two Fragments From The Song of Roland (MacDowell).

Olgo Averino, the distinguished soprano of Boston, and Joaquin Nin-Culmell, pianist, have begun a series of three concerts, given at the Women's City Club, for the benefit of the Longy School scholarship fund. Their first program, March 13, consisted of songs by Scarlatti and Mozart, piano music of Soler and Beethoven.

Lucille Monaghan played the piano at Jordan Hall Saturday afternoon, March 9. Her recital was in aid of the endowment fund of the New England Conservatory.

C. W. D.

"A Prodigious Master" (Olin Downes)

PETRI

4 Weeks of Triumphs

FEBRUARY 24, 1940 TOWN HALL, NEW YORK.

" . . . some of the most magnificent playing that has been vouchsafed here in some time by any instrumentalist."
—*N. Y. Herald Tribune*

"It was breath-taking the way the Dutch pianist surmounted the insurmountable and spanned the unspanable. . . . "
—*N. Y. World-Telegram*

MARCH 9, 1940 CARNEGIE HALL, NEW YORK

(*Soloist with National Orchestral Assn.*)

"One of the most breath-taking achievements of the current season."—*N. Y. Times*

" . . . the like of which has not been heard in New York concert halls in years."—*Brooklyn Eagle*

MARCH 19, 1940 ORCHESTRA HALL, CHICAGO

"Petri, the incomparably big pianist of this era."
—*Chicago Daily News*

"His performance was massive and magnificent . . . clear as cold water in the sun . . . sculpture in motion."
—*Chicago Journal of Commerce*

LAST NEW YORK RECITAL OF THE SEASON
TOWN HALL, APRIL 24, EVE.

Engaged: Town Hall Endowment Series 1940-41
Cleveland Orchestra (Busoni Concerto) 1941 etc.

●

MUSICAL ARTISTS' BUREAU
GLADYS HIRST EDWARD, *Manager*
312 Manhattan Avenue, New York Tel: MOnument 2-3275
Steinway Piano *Columbia Records*

Notables to Appear at Convention

(Continued from page 38)

10:00 VOCATIONAL GUIDANCE IN MUSIC (Section Meeting). Chairman: Ernest Hares, Supervisor of Instrumental Music, Public Schools, St. Louis.

The Interest in Music Today—Murray Owen (Vice-Chairman), Chaffey Junior College, Ontario, California. Music as an Avocation—Charles J. Lamp, Supervisor of Music, San Francisco, California.

The Qualifications for Music Occupations: The Creators—Mark Freshman, Bremerton, Washington; The Performers—George W. Sadlow, Ponca City, Okla.; Private Teaching—Maier Levin, Mastbaum Vocational School, Philadelphia, Pennsylvania; Public School Music—George Spangler, Philadelphia, Pennsylvania; Other Music Opportunities—John L. Bach, Vocational High School, Madison, Wisconsin; Vocational Music in Vocational Schools—Clarence Byrne, Cass Technical High School, Detroit, Michigan.

General Discussion: Music Employment Possibilities of Today.

10:00 INTEGRATION AND COORDINATION (Section Meeting). Chairman: Chester R. Duncan, Director of Music, Public Schools, Portland, Oregon.

Coordination and Integration in the Elementary Schools—Beatrice Perham Krone.

Coordination and Integration in the Junior High Schools (Demonstration and Discussion)—Lilla Belle Pitts, Teachers College, Columbia University, New York. Demonstration Group from Thomas Starr King Junior High School.

12:30 JUNIOR HIGH SCHOOL LUNCHEON, Chairman: Marie Kiesling, President of the Los Angeles Junior High School Music Teachers Association.

Tuesday, April 2—Afternoon

1:30 FOURTH GENERAL SESSION (Philharmonic Auditorium). Presiding: Charles Dennis, Director of Music, San Francisco Public Schools.

Music: Joliet Township High School Band, A. R. McAllister, Conductor.

The Small Vocal Ensemble—Carol Pitts, State Teachers College, Trenton, New Jersey.

Music: Washington State College Choir, Herbert T. Norris, Conductor.

The Instrumental Ensemble—J. Irving Tallmadge, Proviso Township High School, Maywood, Illinois.

Music: Proviso Township High School Ensembles, J. Irving Tallmadge, Director.

3:30 PIANO CLASS INSTRUCTION CLINIC. Clinic Leader: Mildred Southall. Topic: Creative Piano Lessons for Elementary School Children.

3:30—BRASS CLINIC. Auspices of the National School Band Association. Chairman: John Merton Carlyon, Watsonville (California) High School. Clinic Leader: William D. Revelli, University of Michigan.

3:30 THE ADOLESCENT BOY'S VOICE CLINIC. Chairman: Wilbur Schowalter, Director of Music, Public Schools, Redlands, California. Clinic Leader: Father Eugene F. O'Malley, Conductor, Paulist Choristers of Chicago.

6:00—INSTRUMENTAL MUSIC DINNER sponsored by California School Band Orchestra Association, Southern District, Donald W. Rowe, President. (Region Five business will be conducted at this meeting. Chairman: Fred Ohlendorf, Long Beach.) In charge of arrangements: Holace Metcalf, Inglewood.

Tuesday, April 2—Evening

8:15 JUNIOR COLLEGE FESTIVAL (Shrine Auditorium). Auspices of the Southern California Junior College Music Association, Edith M. Hitchcock, President.

Conductors of Junior College Festival Chorus: Noble Cain, Chicago; S. Earle Blakeslee, Chaffey Junior College, Ontario, California.

Conductors of Junior College Festival Orchestra: Francis Findlay, New England Conservatory of Music, Boston; Edmund A. Cykler, Los Angeles City College.

10:30 LOBBY SING—Conductors: Vincent Hiden, Oakland, California; Helen Howe, Chicago, Illinois.

11:00—"El Gran Baile" under the auspices of the Music Education Exhibitors Association (Biltmore Hotel).

Wednesday, April 3—Morning

8:30 WOODWIND CLINIC. Auspices of the National School Band Association. Chairman: Chester Perry, Belmont High School, Los Angeles, California. Clinic Leader: William D. Revelli, University of Michigan.

8:30 THE ADOLESCENT BOY'S VOICE CLINIC. Chairman: Wilbur Schowalter, Director of Music, Public Schools, Redlands, California. Clinic Leader: Father Eugene F. O'Malley, Conductor, Paulist Choristers of Chicago.

9:30 FIFTH GENERAL SESSION (Philharmonic Auditorium). Presiding: Herman Smith, Director of Music, Milwaukee (Wisc.) Public Schools.

Music: John Adams High School Orchestra, Cleveland, Ohio, Amos Wesler, Conductor.

Address: (Speaker to be announced.)

Business Meeting. Presiding: Louis Woodson Curtis, President, Music Educators National Conference.

Music: Sacramento Junior College A Cappella Choir, Irvine Shields, Conductor.

11:15 ORCHESTRA CLINIC. Auspices of the National School Orchestra Association. Chairman: Lorrain Watters, Director of Music, Public Schools, Des Moines, Iowa. Clinic Leader: Oscar W. Anderson, Supervisor of Instrumental Music, Public Schools, Chicago, Illinois.

12:30 LUNCHEON. *For officers and members of all affiliated clubs, state associations and district organizations of the Conference.* Presiding: Glenn Gildersleeve, President, Eastern Music Educators Conference.

Music: Marimba Solo (Rondo Brillante—Weber-Sifert) by Charlotte Sifert, Proviso Township High School, Maywood, Illinois. Accompanist: Mrs. E. R. Sifert.

Speakers: Representing Affiliated State Music Educators Associations—Edith M. Keller, President, North Central Music Educators Conference; Lloyd Funchess, State Supervisor of Music, Baton Rouge, Louisiana. Representing In-and-About Clubs—Edith Wines, Chicago.

Music: Hoover High School (San Diego) Choir. Myron Green, Conductor.

Wednesday, April 3—Afternoon

2:00 CATHOLIC MUSIC (Section Meeting). Chairman: The Rev. Robert Brennan. Director of Music, Archdiocese of Los Angeles.

2:00 HIGH SCHOOL AND COLLEGE MUSIC CREDITS (Section Meeting). Chairman: Helen C. Dill, University of California at Los Angeles. (Program to be announced.)

2:00 JUNIOR COLLEGE MUSIC (Section Meeting). Topic: Enrichment of Living through Music. Chairman: S. Earle Blakeslee, Chaffey Junior College, Ontario, California.

Address: Roscoe C. Ingalls, Director, Los Angeles City College.

Panel Discussion: The Humanities-Chairman: Amy Grau Miller, Pasadena Junior College. Representing the Fine Arts—Hyacinth Glomski, Chicago, Illinois. (Other panel members to be announced.)

Discussion: Vocal Problems—Kathryn Barnard, Pasadena Junior College.

2:00 MUSIC APPRECIATION (Section Meeting). Chairman: S. Grace Gantt, Oakland, California. (Program to be announced.)

3:00 BRASS ENSEMBLES (Section Meeting). Chairman: Herman Trutner, Jr., Supervisor of Instrumental Music, Public Schools, Oakland, California. Clinic Leader: J. Irving Tallmadge, Proviso Township High School, Maywood, Illinois. Clinic Group: Brass Ensemble from Proviso Township High School, Maywood, Illinois.

3:30 PIANO CLASS INSTRUCTION CLINIC. Clinic Leader: Ruth Lenore Snow, Manual Arts High School, Los Angeles. Topic: High School Ungraded Piano Classes. Clinic Group: Students from Manual Arts High School, Los Angeles.

Questions from the audience.

Panel Discussion (panel members to be announced).

3:30—ROUND TABLE ON WOODWIND INSTRUMENTS. Chairman: Chester Perry, Belmont High School, Los Angeles, California. Leader: William D. Revelli, University of Michigan, Ann Arbor.

3:30—RADIO—HOME LISTENING (Section Meeting). Chairman: J. Henry Francis, Director of Music, Kanawha County Public Schools, Charleston, W. Va.

3:30—RESEARCH IN MUSIC EDUCATION (Section Meeting). Chairman: William S. Larson, Head, Department of Music Education, Eastman School of Music, Rochester, New York.

Music: Boys' Glee Club, James A. Foshay Junior High School, Los Angeles, Genevieve Anne Rorke, Conductor. Functions of Research in Music Education—William S. Larson.

An Investigative Study of Music as a Vocation—Russel N. Squire, George Pepperdine College, Los Angeles.

The Musical Achievement of College Students at Various Levels of Auditory and Visual Time Reaction—Lowell M. Tilson, Head, Department of Music, Indiana State Teachers College, Terre Haute, Indiana.

A Study of the Musical Equipment and Needs of the College Music Student—George Barr, Eastern Washington College of Education, Cheney, Washington.

Research in the Field of Voice Training—Arnold H. Wagner, School of Music, University of Southern California.

3:30—Junior College Music Theory and Composition—Section Meeting. Chairman: Gerald Strang, Long Beach Junior College. Speakers: Arnold Schönberg, Ernst Toch.

3:30—COLLEGE BANDS (Section Meeting). Chairman: LeRoy Allen, University of California at Los Angeles.

Music: Chaffey Junior College Band, Murray Owen, Conductor.

Selling the Band to the Public—William Blanchard, Pomona College, Claremont, California.

Modern Band Program Building (speaker to be announced).

The Marching Band (speaker to be announced).

Panel Discussion: Advancement of Players on the College Level. Members of the Panel: Gerald Prescott, University of Minnesota; Graham Overgard, Wayne University, Detroit; Walter Welke University of Washington; John Stehn, University of Oregon; Herman Trutner, Jr., Oakland, California.

Wednesday, April 3—Evening

8:30—CONCERT. National High School Chorus and the National High School Orchestra (Shrine Auditorium). Auspices of National School Vocal Association (Mabelle Glenn, President), and National School Orchestra Association (Adam P. Lesinsky, President).

Conductor of the National Chorus: Max T. Krone, University of Southern California. Conductor of the Orchestra: Vladimir Bakaleinikoff, Pittsburgh (Pa.). Organizing Chairmen: Ethel G. Ingalls, Los Angeles (Chorus); Fred Ohlendorf, Long Beach (Orchestra).

10:30—LOBBY SING—Conductors: Ralph Peterson, Los Angeles, California; Marguerite Hood, Spokane, Washington.

Thursday, April 4—Morning

10:30—MUSIC EDUCATION THROUGH RADIO (Section A) at National Broadcasting Company Studio, Radio City, Hollywood. Chairman: Fowler Smith, Director of Music, Detroit (Mich.) Public Schools. Topic: Classroom Utilization of Radio.

10:30—MUSIC EDUCATION THROUGH RADIO (Section B) at Columbia Broadcasting System Studio, Columbia Square, Hollywood. Chairman: Leslie P. Clausen, Los Angeles City College. Topic: Radio Production Techniques.

12:00—LUNCHEON MEETING: *Music in the Junior Colleges* (Hollywood Athletic Club). Chairman: Carrie Sharp, Pasadena Junior College, Pasadena, California. Toastmaster: S. Earl Blakeslee, Chaffey Junior College, Ontario, California. Relation of College Music to the Community—Max Kaplan, Pueblo, Colorado. Speakers: John W. Harbeson, Principal, Pasadena Junior College; Gardiner Spring, President, Chaffey Junior College; W. T. Boyce, Dean, Fullerton District Junior College.

Thursday, April 4—Afternoon

2:00—SIXTH GENERAL SESSION. Topic: Music in the Cinema. Demonstration presented by Motion Picture Companies in Hollywood. Presiding at Paramount Studios: Hobart Sommers, Principal, Austin High School, Chicago, Illinois. (Other studio visitations to be announced.)

6:00—COLLEGE AND UNIVERSITY DINNERS.

Thursday, April 4—Evening

8:30—CONCERT. National Junior High School Orchestra (auspices of National School Orchestra Association, Adam P. Lesinsky, President); College of the Pacific Choir (Stockton, California), and National High School Symphonic Band (auspices of National School Band Association, A. R. McAllister, President). (Philharmonic Auditorium.)

Conductor of the National Junior High School Orchestra: Louis Wersen, Tacoma, Washington. Conductor of the College of the Pacific Choir: J. Russell Bodley, Stockton, California. Conductors of the National High School Symphonic Band: Gerald Prescott, University of Minnesota; Herbert L. Clarke, Long Beach, California. Organizing Chairmen: Donald W. Bennett, Virgil Junior High School, Los Angeles (Orchestra); P. C. Conn, University of Southern California (Band).

10:30—LOBBY SING—Conductors: Alfred Spouse, Rochester, New York; Sarah O'Malley, Chicago.

Friday, April 5—Morning

8:30—STRING ENSEMBLES (Section Meeting). Chairman: Kenneth L. Ball, Francisco Junior High School, San Francisco, California. Clinic Leader: J. Leon Ruddick, Supervisor of Instrumental Music, Cleveland (Ohio) Public Schools.

Demonstration Group: Los Gatos (Calif.) High School String Ensemble, Charles Hayward, Conductor.

8:30—VOCAL MUSIC CLINIC. Auspices of the National School Vocal Association. Chairman: Mildred Lewis, University of Kentucky, and President, Southern Conference for Music Education. Clinic Leaders: Alfred Spouse, Director of Music, Rochester, New York; George Howerton, Director of Choral Activities, Northwestern University School of Music, Evanston, Illinois.

Report on Junior College Voice Classes by Kathryn Barnard, Pasadena Junior College.

8:30—PIANO CLASS TEACHING CLINIC. Clinic Leader: Raymond Burrows, Teachers College, Columbia University, New York. Topic: Beginning Piano Lessons for High School Students. Clinic Group: Students from Susan Miller Dorsey High School and Manual Arts High School, Los Angeles.

Questions from the audience.

9:30—JUNIOR HIGH SCHOOL INSTRUMENTAL MUSIC (Section Meeting). Chairman: Louis G. Wersen, Director of Music, Public Schools, Tacoma, Washington.

Music: George Washington Junior High School Orchestra, Long Beach, Carl Lindgren, Conductor. (Balance of program to be announced.)

10:00—COLLEGE ORCHESTRA (Section Meeting). Chairman: Francis Findlay, Head, Public School Music Department, New England Conservatory of Music, Boston, Massachusetts.

Music: University of California at Los Angeles Orchestra, LeRoy W. Allen, Conductor.

Report: A Survey of College Orchestras—Walter Duerksen, University of Wichita, Wichita, Kansas.

Panel Discussion: Topics: (1) The Status of the College Orchestra. (2) Values and Functions of the College Orchestra. (3) Maintaining Adequate Instrumentation in the College Orchestra. (4) Rehearsal Problems. (5) Performance Problems. (6) Repertory Problems. (7) Credits, Awards and Scholarships. (8) Finances of the College Orchestra. Panel Members: A. R. Doty, University of Texas, Austin; Theodore F. Normann, University of Missouri, Columbia; and Members of the College Orchestra Committee.

Stephan
HERO
Violinist

Hilda
OHLIN
Soprano

Giuseppe
Balestrieri
Tenor

Ardelle
WARNER
Contralto

Marianne
KNEISEL
String Quartet

Arthur
LOESSER

Beryl
RUBINSTEIN
Solo
and
Duo-Pianists

Mildred
HUNT
Flutist
Marsyas Trio
Flute-Clarinet and Bassoon

Joyce
Barthelson
Conductor
New York
Symphonetta

Dorothy
BAKER
Soprano

Myron
TAYLOR
Tenor

Frances
HALL
Rudolph
GRUEN
Duo-Pianists

Ana
DRITTELL
Cellist

Biggerstaff-
Vollmer
Dancers

CONCERT MANAGEMENT VERA BULL HULL *101 West 55th St., New York City*

10:00—College Choirs (Section Meeting). Chairman: Ralph J. Peterson, Los Angeles City College.
Music: Fresno State College A Cappella Choir, Arthur G. Wahlberg, Conductor.
(Program to be announced.)
10:00—Preschool and Kindergarten Music (Section Meeting). Chairman: Helen L. Schwin, Western Reserve University, Cleveland, Ohio.
Demonstration with film showing the varied activities of the four-year-old child in music—Lucia Smith, Director of Music, Broad Oaks School, Pasadena, California.
Music for the five-year-old—Helen Christianson, Elementary School, University of California at Los Angeles.
Demonstration: Activities of Preschool Children, June Stryker, Elementary School, University of California at Los Angeles.
Panel Discussion. Discussion Leader: Maude Garnett, Oswego (New York) Normal School.
10:00—Music in the Cinema (Section Meeting). Chairman: Mabelle Glenn, Director of Music, Public Schools, Kansas City, Missouri.
(Program to be announced.)
11:00—Wood-wind Ensembles (Section Meeting). Chairman: J. Irving Tallmadge, Proviso Township High School, Maywood, Illinois. Presiding, Arthur R. Goranson, Jamestown (N. Y.) Public Schools; President, New York State School Music Association. Clinic Leader: Thomas Eagan, San Jose State College. Demonstration Group: Woodwind Ensemble, San Jose State College.
11:00—Music Administration (Section Meeting). Chairman: Helen Howe, Director of Music, Chicago, Illinois.

Friday, April 5—Afternoon

1:30—Seventh General Session (Philharmonic Auditorium). Music: Los Angeles Elementary Junior Orchestra, Jennie L. Jones, Conductor.
Music: Ogden (Utah) A Cappella Choir, Glenn L. Hanson, Conductor.
Rural School Music Festival. Chairman: Mabel Seeds Spizzy, Reedley, California.
Adjourned Business Meeting.
2:30—Competition-Festival Management (Section Meeting). Chairman: Gerald Prescott, University of Minnesota.
2:30—Junior College Curriculum (Section Meeting). Chairman: Esther Goetz, Woodrow Wilson Junior College, Chicago, Illinois.
Music and Life—John A. Sexson, Superintendent of Schools, Pasadena, California.
General Curriculum Problems with Report on Fact-finding Questionnaire—Esther Goetz, Chicago, Illinois; Thelma Martenson, Lon Morris Junior College, Jacksonville, Texas.
Terminal Courses—Occupational and Pre-professional Curricula—John L. Loumsbury, Superintendent of Schools, Long Beach, California.
Democratizing the Arts—Catherine Callahan, J. Sterling Morton Junior College, Cicero, Illinois.
Music in the Social Scene—George Howerton, Northwestern University.
Lower-Division and Pre-University Music Courses—Merton E. Hill, University of California at Los Angeles.
Question Box and Panel Discussion: S. Earle Blakeslee, Esther Goetz, Edith M. Hitchcock, Merton E. Hill, Leslie Clausen, William E. Knuth, Hyacinth Glomski, John Lounsbury, LeRoy W. Allen.
3:30—Percussion Instruments Clinic. Clinic Leader: William Ludwig, Chicago, Illinois.
3:30—Round Table on Vocal Problems. Chairman: Mildred Lewis, University of Kentucky, Lexington, and President, Southern Conference for Music Education.

Friday, April 5—Evening

6:00—Biennial Banquet (Biltmore Hotel).
8:30—Opera: The Serenade by Victor Herbert, presented by Hollywood High School (Philharmonic Auditorium.) Charles Jenner, Conductor; Louis F. Foley, Principal of Hollywood High School; Edna Ames, Head of the Music Department; Arthur Kachel, Director of Dramatics.

THE BARRINGTON SCHOOL

Roeder to Direct Session of Barrington Summer School

The thirteenth annual session of the Barrington Summer School of Music, of which Carl M. Roeder is director, will be held from July 1 to Aug. 12.

The session is open to students and teachers of music of all ages; the curriculum includes courses in piano, violin, voice, flute, organ, choir training and general musicianship. A special course in keyboard harmony will be conducted by Mr. Roeder based upon his recently published book Practical Keyboard Harmony.

Weekly recitals by students and visiting artists, attendance at the concerts of the Berkshire Symphonic Festival, the chamber music concerts of the South Mountain Quartet, the Gordon String Quartet, and the Bloch String Quartet, provide an unusual musical environment for students and teachers who wish to make the summer a period of artistic growth.

The swimming lagoon, golf course, tennis courts and playing fields on the school grounds, in addition to the rich recreational opportunities of the Berkshire Hills are available to the students.

The faculty will be composed of Mr. Roeder and Doris Frerichs, piano, Helen Teschner Tas, violin, Melanie Guttman-Rice, voice, Frances Blaisdell, flute, and Hans Vigeland, organ and theory.

Stanley Chapple Conducts Class at Riverdale School

Stanley Chapple, English musician and conductor, held an open class for students of musicianship at the Riverdale School of Music on March 1. The class is under the supervision of Tsuya Matsuki and, in addition to theory, sight singing and ear training, includes an understanding of the music studied in private lessons on various instruments.

After testing the pupils in sight reading and dictation, Mr. Chapple examined their recognition of standard effects by improvising at the piano. He concluded with a short lecture to both students and parents on the place of musicianship in musical education.

Mr. Chapple was formerly principal of the London Academy of Music and later associate principal of the Guild Hall School of Music.

Harmony Guild Meets

The Harmony Guild of New York met at the residence of Fredericka Fricken on March 13. A discussion and program of Russian music was presented by Jean Buchta, lecturer; Lorene Van Lome, soprano, and Philip Heffner, pianist.

Ethel Glenn Hier 2-Piano Works Presented

Ethel Glenn Hier's Theme and Variations and Study in Blue, compositions for two pianos, were played by Ina Pihlman and the composer on March 11, on a program given under the auspices of the Alumni Association of the Institute of Musical Art at the school's Recital Hall.

The same works were also heard at a musicale at the Haubiel Studios on March 9. On March 17, Mary Frances Lehnerts sang Miss Hier's two songs, Avalon and Click o' the Latch on the American Composers Series presented at the Haubiel Studios. Her Grandfather's Love was sung by Marion Lorraine in her recent New York Town Hall recital.

Grobany Sings in Wilkes-Barre

Wilkes-Barre, Penna.—Benjamin Grobany, baritone, appeared here on Feb. 18 in the series sponsored by the First Presbyterian Church. His program included works of Mendelssohn, Dvorak, Ravel and Bloch. R. N.

AMERICAN CONSERVATORY of MUSIC

54th SEASON **CHICAGO**

Offers Courses in All Eranches of Music Leading to

DEGREE—BACHELOR OF MUSIC
DEGREE—MASTER OF MUSIC
TEACHER'S CERTIFICATES

Under Authority State of Illinois

Member of the National Association of Schools of Music

Thorough preparation for concert, radio and teaching positions. Many special features, weekly recitals, concerts with full orchestra, lectures, school of opera, etc.

One Hundred Twenty Artist-Instructors including:

Piano—Heniot Levy, Allen Spencer, Kurt Wanieck, Edward Collins, Louise Robyn, Earl Blair, Mabel Osmer, Tomford Harris, Jeanne Boyd, May Doelling, Charles J. Haake, Adelbert Huguelet, Crawford Keigwin.
Rudolph Reuter (special engagement).

Voice—Theodore Harrison, Dudley Buck, Charles La Berge, Elaine De Sellem, John C. Wilcox, John T. Read, B. Fred Wise.

Violin—John Weicher, Herbert Butler, Scott A. Willits, Walter Aschenbrenner, Stella Roberts, Henry Sopkin.

Organ—Frank Van Dusen, Herbert E. Hyde, Edward Eigenschenk.

Violoncello—Edmund Kurtz, Lois Bichl.

Musical Theory Composition—Leo Sowerby, John Palmer, Jeanne Boyd, Irwin Fischer, Stella Roberts.

Public School Music—Clarence Dissinger, Anne Trimingham, Edna Wilder, Henry Sopkin.

Normal-Children's Musical Training—Direction of Louise Robyn, Intensive normal courses illustrating Miss Robyn's methods of piano instruction to children.

Class Piano Methods—Oxford Piano Class—Gail Martin Haake (resident and correspondence courses).

Vocal Clinic Course—John C. Wilcox.

Dramatic Art, Public Reading—Louise K. Willhour, A. Louise Suess.

SUMMER MASTER SCHOOL

THREE SUMMER SESSIONS

May 16 to June 26 **June 27 to August 7**

and August 8 to September 18

SUMMER SESSION PROSPECTUS, regular catalog mailed free on application. For detailed information address secretary.

AMERICAN CONSERVATORY OF MUSIC
503 Kimball Hall Building, Chicago, Ill.
John R. Hattstaedt, President and Manager

Premiere of Shepherd Symphony Featured by Cleveland Players

Rubinstein and Spalding Heard—Marjorie Lawrence and Melchior in Wagner List—Pons and Kostelanetz Appear

CLEVELAND, O.—Returning from its Eastern tour of two weeks, the Cleveland Orchestra under the baton of Artur Rodzinski lost no time in offering its subscribers programs of novel content. The fifteenth pair of concerts opened with Frank Black's adaptation for orchestra of the Debussy Setting Quartet. Its shimmering beauty amplified to orchestral proportions, it assumed a new significance and was hailed as a welcome addition to orchestral literature. Scriabin's Divine Poem was enthralling in its lavishness of tone color and dramatic sweep. Between these two modernisms was the Beethoven G major Piano Concerto, an exquisite gem of transparent beauty as set forth by the magic fingers of Artur Rubinstein, who was recalled innumerable times.

At the sixteenth pair of concerts Dr. Rodzinski shared the podium with Boris Goldovsky, who conducted Mozart's Overture to The Abduction from the Seraglio and a first performance of Nenia for chorus and orchestra by Brahms. For the German master's fourth symphony, Rodzinski again took command; it was an impressive and authoritative hearing of the mighty work. Prokofieff was represented by his Overture on Jewish Themes (first local performance). Three Spanish Dances by Granados created the necessary breathing spell before the local premiere of the astounding Choros No. 10 by the Brazilian composer, Hector Villa-Lobos. Surprising listeners by its modern-primitive percussion effects, and its chorus chanting words half Portuguese, half Indian, the work, original and at moments powerful, had the flavor of the soil from which it sprang.

Shepherd's 2nd Symphony Premiered

The American composer and the American soloist was featured in the next pair of concerts and both came off with flying colors. Arthur Shepherd's Second Symphony in D was given its world premiere on this occasion with the composer at the conductor's stand. Its four movements are ingeniously constructed, with craftsmanship of the highest order; Melodic line is predominant, its development logical; adherence to form makes for clarity in concept. It is doubtless the finest work that has come from the pen of this gifted musician. Its reception on the part of the audience was enthusiastic.

After the intermission Albert Spalding was heard to finest advantage in the Mozart A major Concerto and the Chausson Poème. This artist has grown in artistic stature in recent years; his refinement in the Mozart and the exquisite finesse of the Poème elicited cheers from a delighted audience. In both instances, Dr. Rodzinski provided orchestral background of transparent beauty.

Notables Heard in Recitals

The two closing events of the Cleveland Concert Course under Mrs. Brudno's direction were: an evening of violin mastery by Mischa Elman and one evening by the Jooss Ballet, which presented two new items on this occasion: A Spring Tale and Chronica.

A joint recital by that noted violinist Erica Morini and the popular tenor Jan Peerce was also given under Mrs. Brudno's direction by the Jewish National Fund Council. It was an evening of rare delight.

Other visitors were Alexander Kipnis, scoring a great success, and the Westminster Choir conducted by Dr. John Finley Williamson; this group demonstrated its fine technical efficiency in numbers by Bach and also programmed compositions by such American composers as Normand Lockwood and Harl MacDonald, besides Palestrina, Lasso and Nicolau.

The fourth and last Oportunity Concert of this season brought the Cleveland Women's Orchestra to the stage of the Little Theatre in a splendid program conducted by Hyman Schandler. Victoria Kerner played the last two movements of the Bruch G minor Violin Concerto while Reta Biehle was heard in a spirited performance of Mendelssohn's Capriccio Brilliant for piano and orchestra.

KULAS MUSICAL ARTS BUILDING,
at Baldwin-Wallace Conservatory, Berea, Ohio, where the annual Bach Festival will be held.

Lawrence and Melchior, Pons and Kostelanetz Soloists

The third All Star Popular Concert of the Cleveland Orchestra was an all-Wagner program with Marjorie Lawrence and Lauritz Melchior drawing 5,500 persons to Public Hall on the stormiest day of the year. Music of the Ring Dramas was featured and brought down the house in cheers for soloists and orchestra under Rodzinski's baton.

Lily Pons and André Kostelanetz drew a capacity house for the fourth and last all-star concert; it was a rare treat to hear such perfection of the florid art—in perfect pitch—and revealing a tone quality to satisfy every and all demands. Mr. Kostelanetz gave a vivid interpretation of Debussy's Afternoon of a Faun, Stravinsky's Firebird and Weber's Freischüetz. More than 8,000 devotees shouted approval.

R. H. W.

Cleveland Institute To Hold Summer School

The Cleveland Institute of Music Summer School will open in Cleveland, Ohio, on June 17 and continue through July 27. The same standards which mark the regular winter courses are maintained during the six weeks of intensive study. All courses are given by members of the regular faculty.

An outstanding feature of the Summer Session will be a series of Artist Recitals to be given by Beryl Rubinstein and Arthur Loesser, piano; Walberg Brown, violin, and F. Walter Huffman, tenor.

Courses offered during the summer have been carefully selected to meet the needs of students working for credit toward a degree, students of Public School Music (in connection with Western Reserve University), school teachers who wish added credits, professional musicians who wish additional training, and adults and children who wish to take one or more courses.

In addition to private instruction, there will be classes in harmony, counterpoint, ear-training, solfege, keyboard harmony, music history, song literature, pedagogy, ensemble and modern dance.

Three student recitals will be given on July 24, 25 and 26.

Berea, O., to Have 8th Bach Festival

BEREA, O.—The eighth annual Bach Festival sponsored by the Baldwin-Wallace Conservatory of Music will take place on Friday and Saturday, June 7 and 8, at the Kulas Musical Arts Building. Dr. Albert Riemenschneider, director of the Conservatory, will direct the Festival as well as participate as conductor in several of the Bach works to be presented.

Preceding the first concert on Saturday afternoon Rev. Joseph Sittler, Jr., of Cleveland, will lecture on the B minor Mass. As usual, several lectures will be held a week or ten days before the Festival in Cleveland on the program in general. Interesting manuscripts from Dr. Riemenschneider's Bach library will be on exhibition during the Festival.

Brass Choir to Play Chorales

Before each of the four concerts indoors, a large brass choir will play a program of chorales from the tower of Marting Hall beginning at 3:30 P. M. and 8:00 P. M.

The program for the afternoon of June 7 will include the Motet, Sing to the Lord, sung by the a cappella choir under the direction of Cecil W. Munk; Geistliche Lieder sung by Arthur Kraft, tenor; the third Brandenburg Concerto, George Poinar conducting; the Suite No. 1 for cello played by Douglas Marsh; and the Cantata No. 118 with Mr. Munk wielding the baton. In the evening the Cantata, No. 61, with chorus and orchestra under Dr. Riemenschneider, will be heard as well as the solo Cantata No. 159 with Mary Marting, soprano; Lila Robeson, contralto; Arthur Kraft, tenor, and James Houghton, bass; the Piano Concerto in D major, with George G. Schuler as soloist under the direction of George Poinar; and the Cantata, No. 4, with Dr. Riemenschneider conducting.

The afternoon and evening of June 8 will be entirely devoted to the B minor Mass. Dr. Riemenschneider will conduct and the soloists will be the same as those appearing in the Cantata No. 159.

GENA BRANSCOMBE
composer-conductor

SUITABLE FOR FESTIVALS

PILGRIMS OF DESTINY.....(The Oliver Ditson Co.)
Choral Drama for soli, chorus and orchestra

YOUTH OF THE WORLD.....(M. Witmark & Sons)
Cycle for women's voices, orchestra or piano

SUN AND THE WARM BROWN EARTH.....(C. C. Birchard)
For women's voices, orchestra or piano

THE POSTERN GATE.....(The Arthur P. Schmidt Co.)
For men's voices, orchestra or piano

A New Song

SONG OF LOVE

by L. H. FLOOD

Order from your Local Dealer
Edward Schuberth & Co., Inc., 11 East 22nd St., New York
J. B. Cramer & Co., Ltd., London W. H. Paling & Co., Ltd., Sydney

Cincinnati Zoo Lists Opera Plans

Season Opens on June 20 and Continues to Aug. 10—Ensemble to Make Preliminary Tour

CINCINNATI, O.—The nineteenth season of summer opera here will probably be the only one in the United States this year with its only rivals being those in South America.

Beginning Sunday evening, June 20, the season will continue through Aug. 10, and artists mentioned so far include Rose Bampton, Giovanni Martinelli, Elisabeth Rethberg, Gladys Swarthout, Jan Kiepura, Robert Weede and Tito Schipa of the Metropolitan Opera. Prices will range from 25 cents to $2.00. However, the lack of an adequate out-of-door theatre with sufficient seats will again prove the severe handicap it was last season when some 1,200 had to be turned away when Gladys Swarthout sang.

There will be coast-to-coast weekly broadcasts, and it is contemplated to offer eighteen operas during the thirty-six nights. A guaranty fund is being raised of $15,000 from some 800 citizens pledging from $1 to $1,000 each, and over half this amount is already in. Oscar F. Hild is managing director and Albert H. Morrill is chairman of the executive committee.

Plans are also under way to take the Cincinnati Summer Opera Company on a tour about May 25, to include performances in Kansas City, St. Joseph, Mo.; Ogden, Utah; Denver, Colo.; Los Angeles, Oakland, Calif.; Seattle, Wash.; Minot, N. D.; Duluth, Minneapolis, Minn., and Sioux Falls, S. D. After the Cincinnati season the opera company plans to give a brief season in Louisville, Ky. The stops in each city would be from two to six days. M. D.

Cincinnati Conservatory Has 3-Period Schedule

CINCINNATI, O.—The 74th summer session of the Cincinnati Conservatory of Music is divided into three periods from June 17 through August 10 and offers every course needed by every type student. Among the special features are the Choral Clinic conducted by Dr. John A. Hoffmann, dean of the faculty and director of the school; a course in the development of musical form given by Richard Stoehr of the Curtis Institute of Music, and a special course in theory given by William S. Naylor of the Judson College (Ala.) faculty.

The Summer Orchestra will be under direction of Dr. C. Hugo Grimm, conductor, organist and composer, whose works won the national prizes offered by the National Federation of Music Clubs and the New York MacDowell Club. The Conservatory is affiliated with the University of Cincinnati where academic credits may be earned during the summer.

The College of Music offers the regular curriculum with the same faculty, for the period of June 17 to July 27. No special features have been announced.

The June Festival Association has been formed to give a concert of Negro music by a chorus of 200 voices under direction of Dr. Clarence Cameron White of New York. The concert will be given in a natural amphitheater in Eden Park where a successful first concert was given last summer. M. D.

Oberlin Conservatory's 6-Week Summer Term

OBERLIN, O.—Nearly twenty teachers at the Oberlin Conservatory of Music plan to remain for the six-week summer session this year to give private instruction in piano, singing, violin, cello, music theory and composition. A limited amount of practice teaching will also be afforded to students who have completed the preliminary requirements. Arrangements are made with the individual teachers, although Director Frank H. Shaw will be of assistance whenever possible.

The opportunity to combine music study with academic work in the summer session of the College of Arts and Sciences attracts many students who do not wish to neglect either of these fields.

Piano teachers to remain include Director Shaw, Axel Skjerne, Joseph Hungate, John Elvin, Arthur Dann, Mrs. Ruth Morrison, Beryl Ladd, and Neva Swanson, who will also offer a course in Piano Normal.

John Conrad, Marion Sims, and Florence Jenney Hall are scheduled to teach singing. Maurice Kessler is to teach violin; John Frazer will teach cello. Organ students will study with Richard Jesson, and those interested in theory and composition will work with Normand Lockwood. Practice Teaching will be under the supervision of Hilda Magdsick.

Mannheimer Engaged for Minneapolis College of Music

MINNEAPOLIS, MINN.—The Minneapolis College of Music, one of the leading schools in the Northwest, announces the engagement of Frank Mannheimer, London pianist, in a five weeks' summer master class session, June 24 to July 27. Mr. Mannheimer is American born, but his musical education has been mostly European. He studied in Berlin and Paris and in London with Tobias Matthay. He is closely associated with Mr. Matthay and is the only American Pianist on the London staff of the Matthay school. Mr. Mannheimer has appeared in all the musical centers of Europe and yearly he returns to America for a few months for engagements and classes.

Mr. Mannheimer is now on concert tour in the southwestern states. He has appeared at the Oklahoma State Music Teachers Convention; Oklahoma Women's College in Chickasha, Oklahoma City University, and at the National Music Teachers Association convention at Kansas City, where he also presided over the piano forum.

FRANK MANNHEIMER

ANNA FITZU

Noted Vocal and Operatic Instructor

TEACHER OF MANY DISTINGUISHED ARTISTS

12 of her artist-pupils appeared in "Little Women" (Civic Theatre) under sponsorship Chicago Opera Company.

8 of her students engaged already by Chicago City Opera Company for season 1940.

Will Hold a SPECIAL

SUMMER MASTER SCHOOL

June 24 to August 3 (Six Weeks)

Practical Analysis of Every Singer's Problems

Individual Vocal Lessons

Coaching in Operatic Repertoire

Preparation of Concert Programs

Mise en Scene—Stage Deportment

ADOLPH HELLER,
former conductor Prague, Czechoslovakia, Germany, Russia and Denmark opera companies, Associate

Address: **CHICAGO CONSERVATORY OF MUSIC, Kimball Bldg., Chicago, Ill.**

De Paul University School of Music Stresses Courses for Teachers

(Other picture, page 56)

CHICAGO.—During its summer session of six weeks, from June 19 to July 31, DePaul University's school of music, headed by Dean Arthur C. Becker, offers special courses for public school music supervisors and teachers, classes for promotional credits for both teachers and students, courses in applied instrumental and vocal music, orchestral and choral music, and all branches of theory, composition and history. DePaul School of Music is an institutional member of the National Association of Schools of Music and its requirements for degrees are based on those of the Association.

In the piano department, Sergei Tarnowsky, Walter Knupfer, William Lester, Magdalen Massmann, Ralph Ambrose, and others will be available for private lessons. The vocal department will include Mme. Maria Kurenko, Blanche Barbot, Margaret Lester and Ralph Niehaus. Richard Czerwonky and Morris Gomberg will take care of the violin students, Adolph Hoffmann of the cello and Arthur Becker and Gregory Konold will divide the organ pupils. In the department of theory, Dr. Samuel Lieberson, Irving Gingrich, Leon Stein, and others, will hold forth.

SERGEI TARNOWSKY

Courses in Education

The department of music education will be under the direction of David Nyvall, Jr., for high school methods; Irene Mason for grade school, and T. M. Justus for instrumental supervision and band and orchestral instruments. Magdalen Massmann will conduct a piano normal class in which problems, methods of private instruction and materials to be used will be the main topics. An intensive course in the Oxford class piano methods will be given by Marjorie Gallagher Kenney. Special classes in Gregorian chant, organ accompaniment, service playing and improvisation will be presided over by specialists in the field of church music.

A series of recitals in the Little Theatre of the University will be given by faculty members and artist students. A chorus will be formed for a study of standard and current choral literature and a concert given by the chorus at the conclusion of the summer session.

Chicago Conservatory Among Oldest Schools

CHICAGO.—Founded in 1857, the Chicago Conservatory is one of America's oldest schools of music. Throughout the summer session the entire faculty will be on hand. Among the outstanding teachers in the piano department are Radi Britain, Harry T. Carlson, Edgar Nelson, Karl Reckzeh, Fritzi Siebach, Erma Rounds and Otto Wulf. The voice department contains the names of Leslie Arnold, Mae Graves Atkins, Lucy Atkinson, O. Stuart Barker, Naomi Cullen Cook, Anna Fitzu, Herbert Miller, Mark Oster, Blanche Slocum and Louise St. John Westervelt, among others.

The violin department counts Alexander Lehmann and Adolph Pick among its foremost instructors. The cello department is in the hands of Hans Hess. Anna Fitzu heads the opera department; Edgar Nelson the organ as well as the oratorio and vocal coaching. Conducting, orchestral, band and other instruments, harmony, counterpoint, composition, solfeggio, ear training and dictation, dramatic art and expression, interpretation, radio, dancing and radio art are taught by special instructors.

Edgar Nelson is president of the school; Robert Macdonald, vice-president; Edgar A. Brazelton, dean, and Loro Gooch, president and manager.

Cosmopolitan School Announces 36th Season

CHICAGO.—Practically the entire faculty of the Cosmopolitan School, which this year is celebrating its thirty-sixth year, will be available during the summer session. Dr. Rossetter Cole, dean of the school and director of the theory department, who for many years has been associated with summer sessions at Columbia University in New York City, will remain in Chicago and continue his teaching at the Cosmopolitan School. A special feature of the summer session will be a series of recitals to be given on Wednesdays by members of the faculty and artist students.

The Cosmopolitan School offers complete courses of study in piano, voice, composition, organ, violin, aesthetics, conducting, ear-training and sight singing, ensemble playing, form and analysis, history of music, normal training, public school music methods and appreciation.

Shirley M. K. Gandell is president and senior voice instructor. Clarence Eidam, vice-president, heads the piano department. Mrs. W. S. Bracken is treasurer as well as voice instructor. Edwin L. Stephen holds the position of manager, and Paul Vernon, head of the violin department is secretary of the school.

Among other teachers in the personnel one finds the names of Edwin J. Gemmer, Franklin Stead, Daisy Waller Stephen, Selma Frederickson in the piano department; in the voice, Harriet Case, Frederica G. Downing, Flora Waalkes, Alice Philips, are the most conspicuous; Ebba Sundstrom and Nesta Smith in the violin; Day Williams, violoncello; Wilhelm Middelschulte, organ.

Leopold Foederl Sees Large Supply of Excellent Talent

CHICAGO.—A decided optimist concerning American operatic artists is Leopold Foederl, professor at the Sherwood School of Chicago, teacher of the violin class and assistant conductor of the recently founded opera class there.

LEOPOLD FOEDERL

"You would hardly believe how many outstanding voices we have here," he said. "It is just a matter of giving these young people our ideas of preparing operas and to reveal to them the thoughts and feelings of the composer."

Mr. Foederl assisted at the Vienna State Opera and the Salzburg Festival and for more than eighteen years was a member of the Vienna Philharmonic Orchestra. He has served under Franz Schalk, Richard Strauss, Bruno Walter, Hans Richter, Nikisch and Toscanini. The stage managers with whom he has been associated include Wymetal, Ebert and Herbert Graf.

Mr. Foederl expressed his happiness at being affiliated with the Sherwood School and with Walter Erley, manager of it. "Both of us are convinced," he said, "that in the near future a great many world stars of American origin will triumphantly tour the world." T. N.

Millikin Conservatory of Music Has 6-Week Summer Session

DECATUR, ILL.—The prospects are excellent for a large attendance at Millikin Conservatory of Music Summer School. José Echaniz, the noted Cuban pianist, will conduct a master piano class for six weeks and enrollments have already been received from many states.

Grant Hadley, baritone, will be in charge of the voice work. Mr. Hadley has many pupils doing successful professional singing, including Annamary Dickey, winner of the Metropolitan auditions last year.

Clyde Hess, violinist, and formerly assistant to Cesar Thomson, will be in charge of the violin classes.

Decatur, on the shores of Lake Decatur, is a pleasant town in the summer, and the Millikin campus one of the most beautiful.

The Mannes Music School

David and Clara Mannes, Directors

Professionals — Intensive training by an artist faculty
Amateurs —Wide choice of teachers and courses
Children —From 4 years, with especially experienced teachers

Special Group Activities

Opera Ensemble and Performances
Conductors' Class with Orchestra
Course in Interpretation for Singers
Orchestral and Choral Training

Steinway Piano

157 East 74th Street, New York BUtterfield 8-0656

The COPLEY List

IGOR STRAVINSKY
ROTH STRING QUARTET

Sopranos
ROSE DIRMAN
LILLIAN MARCHETTO
HILDA OHLIN

Contralto
VIOLA SILVA

Tenors
GEORGE DALE
HANS HEINZ
JOHN JAMESON

Baritones
BRUCE BOYCE
ALEXANDER KISSELBURGH
REINALD WERRENRATH

Pianists
ANTON BILOTTI
EUGENIA BUXTON
JAMES FRISKIN
JAKOB GIMPEL
SOL KAPLAN

Violinists
ROBERT KITAIN
MAX ROSEN
ERNA RUBINSTEIN

Harpsichordist
RALPH KIRKPATRICK

Theremin
LUCIE BIGELOW ROSEN

Dancer
TASHAMIRA

Duo Pianists
VIOLETTE and HELENE COFFER-CHANTAL

Joint Song Recitals
MYRTLE SCHAAF BURNS
RAPHAEL DIAZ
Metropolitan Opera

Concert Management Richard Copley
CHARLES N. DRAKE, Director
113 West 57th Street New York

Ann Arbor's 47th May Festival And Summer School Announced

ANN ARBOR, MICH.—The forty-seventh annual May Festival will be held in Hill Auditorium at the University of Michigan on May 8, 9, 10 and 11 and will present eminent soloists as well as the Philadelphia Orchestra, the University Choral Union and the Young People's Chorus.

Founded in 1894 by Dr. Albert A. Stanley and his associates on the board of directors of the University Musical Society, the festival has grown from three concerts to seven planned for this year.

Among the artists who will be heard are Lily Pons, Rosa Tentoni, Enid Szantho, Lawrence Tibbett, Giovanni Martinelli, Robert Weede and Norman Cordon, of the Metropolitan Opera Association; Dorothy Maynor, soprano; Richard Hale, narrator-baritone; Joseph Szigeti, violinist; Emanuel Feuermann, cellist; and Artur Schnabel, pianist.

The conductors who will appear are Eugene Ormandy, Thor Johnson, Saul Caston, Harl McDonald and Juva Higbee.

Choral works listed for presentation are The Inimitable Lovers by Vardell and Saint-Saëns' Samson and Delilah.

Tibbett in Opening Concert

At the opening concert on May 8, Mr. Tibbett will be soloist with the Philadelphia Orchestra under Ormandy. The baritone will sing the incidental solos in Prokofieff's Lieutenant Kijé suite, Prince Galitzky's aria from the first act of Borodin's Prince Igor and the Hallucination Scene from Boris Godounoff. In commemoration of the Tchaikovsky centennial, the orchestra will play the Russian composer's fifth symphony. The entr'acte from Moussorgsky's Khovantchina will open the program.

On the second night the music of Beethoven to Goethe's Egmont will be featured with Miss Tentoni and Mr. Hale as principals. The soprano with Mr. Weede and the Choral Union will participate in the Vardell cantata and Miss Maynor will sing arias from Louise and Der Freischütz. The Philadelphia Orchestra, under Ormandy will be heard in Sibelius' Homecoming of Lemminkainen. Mr. Johnson will conduct the cantata.

The third concert on the afternoon of May 10 will have Mr. Schnabel as soloist in Beethoven's fourth piano concerto. A group of songs will be presented by the Young People's Chorus under Miss Higbee's direction. Dr. McDonald will conduct his own Santa Fe Trail Symphony. Two choral preludes of Bach arranged by Mr. Ormandy will open the program. Mr. Caston and Mr. Ormandy will divide the conductorial duties in the instrumental numbers.

Pons and Szigeti Soloists

That evening Miss Pons will be heard in the Caro Nome from Rigoletto, the Bell Song from Lakmé, Blonda's aria from Mozart's The Abduction and L'Amero saro costante from the same composer's Il Re Pastore. Mr. Szigeti will play Chausson's Poème. The Philadelphia orchestra, under the baton of Mr. Ormandy, will present Corelli's Suite for Strings, Op. 5, and Franck's symphony.

The fifth concert on the afternoon of May 11 will have Mr. Szigeti and Mr. Feuermann as soloists with Mr. Ormandy conducting the orchestra. The program will be all-Brahms and include the Variations on a Theme by Haydn, the double concerto for violin and cello and the second symphony.

The concluding program that night will be a concert version of Samson and Delilah with Mme. Szantho, Mr. Martinelli, Mr. Weede and Mr. Cordon as soloists with the Philadelphia Orchestra and the University Choral Union under Mr. Johnson's direction. N. N.

Ann Arbor Concludes Choral Union Series

Bartlett and Robertson, and Rubinstein Feted in Programs

ANN ARBOR, MICH.—After the deep impression made by Ethel Bartlett and Rae Robertson in their two-piano recital last year, the Choral Union audience looked forward eagerly to their second appearance in Hill Auditorium. They gave even a finer exhibition of musicianship than last year, if such be possible. At any rate these two English artists endeared themselves more deeply to their throng of admirers in this city.

They opened with the Bach Sonata in E flat major and closed with the Pattison arrangement of the Moussorgsky Coronation Scene from Boris Godounoff, with Schumann, Chopin, Debussy, Milhaud, Strauss and Gluck, marvelously synchronized and played as though there was no such word as difficulty in the pianists' experience. Even after five encores ending with the fascinating Arensky Valse, the audience was loath to have them stop.

The sixty-first Choral Union Series came to a delightful close when Artur Rubinstein gave a piano recital which was enthusiastically received by the capacity audience. The amazing technical ability of the soloist was acknowledged by all. Probably the finest performance of the evening was that of the Franck Prelude, Chorale, and Fugue, heard far too infrequently here and played with profound understanding and deep affection.

After the intermission a group of five works by Chopin was offered and performed beautifully. The artist was recalled many times and responded generously with five encores. A. McL. T.

Notables to Be Guest Teachers in Ann Arbor Summer School

ANN ARBOR, MICH.—Several eminent musicians will act as guest faculty members of the School of Music at the University of Michigan for the 1940 summer session, it has been announced by President Charles A. Sink.

Dr. Sink said that such augmentations were necessary because of the growth of the summer school attendance which is made up largely of professional students enrolled in the graduate division when their professional duties as orchestra and band conductors, supervisors and directors are not so heavy.

During the session, the fifth annual Band Clinic of high school musicians will also be conducted. More than one hundred boys and girls, recommended by their own supervisors, are selected and given intensive training, particularly in ensemble music, over a three-week period.

William Breach, supervisor of music in the Buffalo, N. Y., school system, is among the guest faculty members. He is recognized nationally as an authority on music education.

Olaf Christiansen, professor of choral music at Oberlin College; Nazareno De Rubertis, orchestra conductor and noted particularly in the field of high school and college orchestras in Kansas City; the Rev. Father William Finn, director of the Paulist Choristers of New York; Ernst Krenek, composer and professor of composition at Vassar College; Erik Leidzen, New York band conductor; Clifford Lillya, of Chicago, specialist in the field of band instruments; Arthur Poister, professor of organ at Oberlin College; Arthur Schwuchow, clarinetist from Aberdeen, S. D., Dr. Frank Simon, director of the Armco Band, of Middletown, O., are others engaged for the session.

GRACE ADAMS EAST
CONCERT and ORCHESTRAL APPEARANCES
SOUTH AMERICAN TOUR 1940
Playing Martin "HANDCRAFT" Trumpet
PERSONAL REPRESENTATIVE G. H. DALRYMPLE 127 EAST 54th STREET NEW YORK

BALDWIN-WALLACE CONSERVATORY OF MUSIC
Front Street, Berea, Ohio (Suburb of Cleveland)
Four- and five-year degree courses: Bac. Mus., Bac. School Music.
Send for catalogue to: Albert Riemenschneider, Director

ALBERT STOESSEL COMPOSER-CONDUCTOR
Concert Management Arthur Judson, Inc., 113 West 57th Street, New York
Division: Columbia Concerts Corporation of Columbia Broadcasting System

ROSATI
ONLY teacher of Beniamino GIGLI
Also Teacher of Lauri-Volpi, Melton, Tentoni, Kaskas, Eustis, Triggiani.
205 W. 57th St., N. Y. C. Tel. COlumbus 5-0393

RONALD MURAT
VIOLINIST—TEACHER
CONDUCTOR—COMPOSER
of Juilliard School of Music Faculty
Director of CONVALE MUSIC FESTIVAL
404 Riverside Drive, New York. Tel. CA. 8-8852
Violin—Ensemble and Composition Classes

Juilliard School of Music
Ernest Hutcheson, President
INSTITUTE OF MUSICAL ART
George A. Wedge, Dean—Box 496, 120 Claremont Ave., New York City

PAUL WITTGENSTEIN
Famous One-Armed Pianist and Teacher
Faculty member: THE RALPH WOLFE CONSERVATORY OF MUSIC
36 Orchard Place, New Rochelle, N. Y.
Management: Guild for Musicians, 113 West 57th St., New York

Lucille Manners
Soprano
"A voice that is mellifluous from its highest to its lowest note."—New York Herald Tribune
CONCERT Mgt. NBC Artists Service, RCA Bldg., N. Y. C. George Engles, Managing Director RADIO

MYRA HESS

PIANIST
Exclusive Management: ANNIE FRIEDBERG
250 West 57th St., New York
Steinway Piano

New Publications Include Carillon Music

REVIEWED BY GUSTAV KLEMM

For Carillon

Published carillon music is rare, indeed, and to this distinction may be added the unique fact that SONATA FOR A MUSICAL CLOCK and AIR FOR CARILLON are issued by the Canadian Government, Department of Public Works, the copyright being in the name of no less than H. M. The King. The sonata for bells is by Handel and has lain dormant for nearly 200 years. Having a small range of only 13 bells it should be widely playable, not only on carillons but on chimes. Edited, with 26 notes on playing, by Percival Price, Dominion Carilloneur, the work was originally written for a musical clock invented by William Clark, of Stockton, Yorkshire, on which he received a royal patent in 1736. Handel should be proud of the royal interest maintained in this delightful specimen of his music. Written in four short, contrasting movements, it is a robust work that should be made available in other forms. The AIR FOR CARILLON is a set of variations in classical style by Dr. Price, now university carilloneur and professor of composition at the University of Michigan. It is a charming work running three pages, a few typographical mistakes attesting to the humanity of governments as well as individuals. Pianists will find both numbers definitely interesting. The Canadian Government, in publishing these two works, has thus sought to memorialize the development of carillon music at their Houses of Parliament at Ottawa where recitals are given throughout each year (the summer schedule is particularly heavy) on the carillon of 53 bells in the Peace Tower. (Distributed in the U. S. through Carl Fischer, Inc.)

For Piano

In his PIANO SKETCH BOOK, Volumes 1 and 2, Leo Ornstein has given an active imagination full play in designing experimental material for the keyboard beginner. In the first volume, many of the sketches run only eight measures, the titles ("Don't You Know What Transposition Is?" and "But the Little Girls Like This One" are random examples) being interlaced with pertinent suggestions that should do much to rouse the student's interest. The sketches are longer in the second book and more advanced. In both volumes, the left hand frequently employs uniform figures, thus permitting full concentration on its mate. Pianists with a sense of humor or one in need of cultivation are urged to examine Frank J. Potamkin's two-page treatment of THREE SAD MICE (sad because they are blind, probably). Simple, charming and pianistic, the number is delightful. (Elkan-Vogel Co., Inc.)

The gifted Evangeline Lehman's DAWN FAIRIES (*tempo di valse*, grade 4) is accompanied by INDIAN FLUTE CALL, the latter an extremely effective and colorful transcription of the Indian flute call from Thurlow Lieurance's Minisa. Other recent issues include Albert Jonas' musically interesting and well-written NOCHES EN GRANADA, Gustav Klemm's MIRRORED MOODS, and LUCITA and RAGGED RACHEL, these latter being two in a series known as "Animated Tunes," music by Dorothy Miller Dunlap, and with appropriate black-and-white sketches in each measure by Alice Pratt, the latter serving somewhat to distract the eye. (Theo. Presser Co.)

Reviewed by F. W. Riesberg

Songs

MOTHER, by Richard Hageman, poem by Margaret Widdemer. A song for soprano, especially appropriate for Mother's Day (May 12). It is full of deep feeling, not difficult, range from low D flat to high G flat; time of performance 2½ minutes. The writer cannot describe this song without a tight gulp of the throat and wet eyes—for we all have such mothers.

Watching from Heaven's window,
Leaning from Heaven's gate,
Anxious if we are late. . . .

DUSK IN THE GARDEN, for contralto by Charles Wakefield Cadman. Range, from C to D. Time of performance, 2 minutes. The composer of the famous Land of the Sky-blue Water, of At Dawning, of the grand opera Shanewis, has set Nancy Byrd Turner's Dusk in the Garden to a song of delicate sentiment, echoing the poem.

There is nothing to trouble any heart,
Death is only an old door
In a garden wall.

MAKE OF LOVE A LOVELY THING (Virginia Kline), high and low keys, by William Arms Fisher, three minutes long; singable, musicianly, with much elaborate harmony and several fine climaxes.

O DAY OF PEACE, poem by Francis Rogers, to the music of Franz Schubert's An die Musik. Evidently for church use, the English text fits the original music well, as expected from Rogers, himself an A-1 singer and poet-musician. Range C sharp to high F sharp. (Galaxy Music Corporation, New York.)

Exotic Facets of The Native Dance

(*Continued from page* 14)

which had its New York première last season at Carnegie Hall, was the feature of the evening. This work grows richer and more enjoyable with each performance. The music was composed by Ray Green and the excellent costuming was designed by Edythe Gilford. The first half of the program was devoted to Columbiad, and Frontier, two well-known Martha Graham solos, composed to music of Louis Horst, who is also Miss Graham's musical director.

Some Recent Books on the Dance

John Martin's INTRODUCTION TO THE DANCE serves to bridge the gap between artist and spectator. It discusses not only the actual medium of the dance . . . movement . . . the elements of form and style, but also classifies and analyzes the dance according to its particular functions. It contains an elaborate collection of pictures of all the great dance personalities since Nijinsky. For everyone interested or seeking general knowledge in the dance this book is highly recommended. (W. W. Norton & Co. New York.)

Grace L. Ryan's DANCES OF OUR PIONEERS is a compilation of American folk dances deftly illustrated by Brooks Emerson. The dances are complete in description, with musical accompaniments arranged by Robert T. Benford. This book is invaluable to physical education instructors, recreational leaders and dancing teachers. (A. S. Barnes and Co., New York.)

Lawrence Hostetler's THE ART OF SOCIAL DANCING is a discourse and analysis of the fundamental dance steps and style; the second half is devoted to the complete explanation of variations on the Waltz, Fox Trot, Tango and Rhumba. It is easily understood and should prove helpful to all social dance enthusiasts. (A. S. Barnes and Co. New York.)

Shiela O'Gara's TAP IT includes thirteen fully illustrated dances set to music by Elizabeth Baker Long. The dances are preceded by thorough preparatory explanations, and should be readily understood by all dance teachers. (A. S. Barnes and Co., New York.)

Mary Patricia O'Donnell and Sally Tobin Dietrich's NOTES FOR MODERN DANCE is a collection of basic rhythmic movements devised as a stepping stone to all types of dance and dance composition. The piano improvisations are perfectly suited to the exercises. (A. S. Barnes and Co. New York.)

John Martin's THE MODERN DANCE is a clarification of its title by the dance critic of the New York Times. (A. S. Barnes and Co., New York.)

Grace La Mar to Hold Summer Vocal Classes

Grace La Mar, contralto, will conduct classes in voice this summer at her New York studio.

The opening session on June 2 will be devoted to an approach to vocal methods with a brief summary of the ground to be covered. The work is designed primarily for teachers or those about to begin teaching voice. Miss La Mar will also discuss the necessity for handling each voice individually.

On June 5 breathing will be discussed;

GRACE LA MAR

the types of breathing, faults in breathing and relaxation. Demonstrations will be given.

Vocal faults, visible and auditory, provide the subject for the June 7 session. The necessity for vocalizing, the importance of diction and the faulty breathing induced by incorrect understanding of vowels and consonants are other subjects, all of which will be demonstrated.

On June 9 an open forum will be held with discussion centered about the previous lessons. The June 12 session will be devoted to notes taken by Miss La Mar from a master class conducted in 1928 by the late Ernestine Schumann-Heink.

On June 16 suggested repertoire for teaching will be discussed. Early Italian music will be stressed and a problem assigned to a student will be presented. The June 19 session will be a continuance of the teaching repertoire discussion and problems, together with consideration of French music.

A lecture-recital on Lieder will feature the June 21 session and on June 23 concert repertoire, program building and French and Italian opera will be discussed.

This thought will be continued on June 26 when Wagnerian opera will be considered. On June 28 demonstrations by students will be given of selections from oratorios from Bach to Kodaly.

The final session on June 30 will feature a lecture on American music. A student will be selected to participate in a demonstration.

G. SCHIRMER

A New Adaptation

MARTHA

Opera in Three Acts

Music by F. von Flotow — Adaptation by Richard Lert

English Libretto by Vicki Baum and Ann Ronell
Vocal Score, Piano Accompaniment
Price, $2.50

G. SCHIRMER, Inc. 3 East 43rd St., New York MUrray Hill 2-8100

J. FISCHER & BRO.

DEEMS TAYLOR SONGS

Song for Lovers	High & Med.	$.60
Banks o' Doon	Med. & Low	.60
Rantin' Rovin' Robin	High & Med.	.50
Captain Stratton's Fancy	Bar. or Bass	.60
May Day Carol	High, Med., Low	.50
Twenty, Eighteen	High & Med.	.50
DEEMS TAYLOR Biography (revised edition) Price		.25

Publications of Character

J. FISCHER & BRO., 119 West 40th Street, NEW YORK, N. Y.

GALAXY MUSIC CORP.

FOUR NEW SONGS

SEA WRACK (high)	EMMY BRADY
DUSK IN THE GARDEN (medium)	CHARLES WAKEFIELD CADMAN
SOMEONE CAME KNOCKING (medium)	EDWARD HARRIS
SLEEPING AND WAKING (medium)	AVRIL COLERIDGE-TAYLOR [daughter of Samuel Coleridge-Taylor]

GALAXY MUSIC CORPORATION, 17 West 46th Street, New York

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

CHARLES REPPER

Composer-Pianist and Teacher

Music for: Piano; 2 Pianos; Voices; Inst. Trio; Orch. *Send for catalogs to:* Brashear Music Co., 12 Trinity Ct., Boston

Chautauqua Outlines Notable Summer Festival Activities

CHAUTAUQUA, N. Y.—The 1940 Summer Music Festival here, which will include symphony concerts, opera, chamber music recitals, and performances of well-known choral works, will begin on July 18 and conclude on August 21.

The Chautauqua Symphony Orchestra under Albert Stoessel, who is returning as musical director of the Festival for the seventeenth season will give a series of twenty symphony concerts, five Saturday morning concerts for young people besides participating in the choral and operatic performances. Mr. Stoessel will conduct all the symphony concerts and supervise the entire musical program. The personnel of the orchestra which is selected from the membership of several noted organizations will be headed by Mischa Mischakoff, concertmaster of the NBC Orchestra.

The following is a partial list of the artists who will appear as soloists with the orchestra: Ernest Hutcheson, Muriel Kerr, Rosalyn Tureck, Oscar Wagner, and Jerome Rappaport, pianists; Mischa Mischakoff, violinist; Georges Miquelle, cellist; Georges Barrere, flutist; Rose Bampton and Harriet Henders, Metropolitan Opera sopranos; Gertrude Gibson, soprano; Joan Peebles, mezzo-soprano; Charles Kullman, Metropolitan Opera tenor; Evan Evans, baritone; John Gurney, Metropolitan Opera bass; George Britton, Prague Opera baritone.

Photo by Albert Petersen

ALBERT STOESSEL,
Musical Director of the Chautauqua Festival

Orchestral Features

Among the special features in the orchestral programs will be Beethoven's Ninth Symphony, an all-Sibelius program, three Bach-Mozart concerts at which all the six Brandenburg concerti by Bach will be performed. As in the past there will be a judicious mixture of the old and the new, and of classical and light music of the orchestral repertoire.

The Chautauqua Opera Association will mark its twelfth consecutive season during 1940. Besides its own favorites like Joan Peebles, Warren Lee Terry, Pauline Pierce, Gean Greenwell, Donald Dame and others, Charles Kullman, tenor; Harriet Henders, Muriel Dickson and Annamary Dickey, sopranos, and John Gurney, bass, all of the Metropolitan Opera Company will join its summer forces.

Opera Schedules

The operas scheduled for this summer are:

July 13 and 15, The Gondoliers; July 19, 22 and 24, The Bartered Bride by Smetana; July 26 and 29, the Inquisitive Women by Wolf-Ferrari, Aug. 2 and 5, Gounod's Faust; August 9 and 12, The Devil and Daniel Webster, American folk opera by Douglas Moore and Stephen Benet; and Aug. 16 and 19, Bizet's Carmen.

The Chautauqua Opera Association is under the direction of Albert Stoessel and Alfredo Valenti. Alberto Bimboni and Gregory Ashman are the musical directors. All performances are in English and are given in the Norton Hall which has a fully equipped modern stage and a seating capacity of 1,400.

The Mischakoff String Quartet, Mischa Mischakoff and Reber Johnson, violins; Nathan Gordon, viola, and George Miquelle, cello, will also give three afternoon chamber music recitals which will be open to the public.

Choral Events

The Chautauqua Choir, numbering 250 voices, is the oldest musical organization on the grounds. It is under the direction of Walter Howe who is also conductor of the Worcester Philharmonic Orchestra and Oratorio Society. Standard and more modern choral works will be presented throughout the summer session and on Aug. 10, the Chautauqua Choir will act as host to a number of choral organizations from neighboring communities in a festival performance of Rossini's Stabat Mater and Sibelius' Onward ye Peoples. On this occasion the choir will number 750 voices and will be accompanied by full orchestra. Rounding out the summer season are numerous individual recitals and concert classes. Weekly organ recitals are given in the Amphitheatre on the Massey organ by George William Volkel.

Eastman School Summer Session Again Assembles Noted Faculty

The summer session of the Eastman School of Music of the University of Rochester will comprise a term period of five weeks. The curriculum includes special courses and classes in response to demand for opportunity to do intensive work in the various subjects.

Almost the entire faculty of the school remains to teach at the summer session, and will be supplemented by three guest teachers—Herbert Elwell, Frederick Haywood and Doris Moore.

Each year students in the Eastman School summer session are offered advantages for special study by the Sibley Music Library which is one of the most complete of its kind and in possession of material for research work in music history, musicology and theoretical subjects. Ensemble playing under expert direction in small and large forms culminating in an orchestra is offered to student players.

Advanced Degrees Offered

A student seeking a Master's degree can complete the work in four resident summer terms' study. One seeking ultimately a Music Doctorate, can accumulate credits in summer term work making his final study much less of an interruption of professional duties than would otherwise be necessary. A student of undergraduate status can make up deficiencies, add extra credits to those earned in scholastic studies and use the summer work to important advantage.

While no time is wasted in the Eastman School summer sessions, there is opportunity for recreation made more practical and enjoyable by university supervision. There are recitals and evening concerts in Kilbourn Hall and a general program of outdoor sports on golf links, tennis courts, river and lake.

The registration dates are June 21 and 22, with the term beginning June 24 and concluding July 27.

The courses of the summer session will include theory, composition and history of music, musicology, piano, voice, organ, violin, viola, cello and harp. Also all the orchestral instruments, public school music, music education, pedagogy of theory, and normal courses for teachers of piano, piano classes, voice, violin and a course of introductory music for children. There will also be a piano sight-reading course, ensemble playing and the summer school symphony orchestra.

MARIA MARCA

Maria Marca Plans Summer School in Catskills

Maria Marca, soprano, who has the distinction of having been Emmy Destinn's only pupil, will start a summer school in the Catskills, where she will devote her time to the teaching of her famous teacher's method and theories.

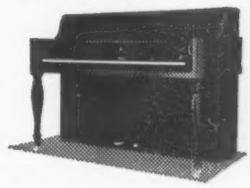
Miss Marca who has sung in opera in Germany and Italy, began her studies in Italy under Eduard Rantoni, from whom she learned the art of *bel canto*. There she also studied with Capucini. Later she went to Berlin, studying with Ress and with Etelka Gerster shortly before her death.

In Paris, Miss Marca spent two years with Jean De Reszke. In New York she has also coached and studied with Isidore Luckstone, Richard Hageman and Gennaro Curci.

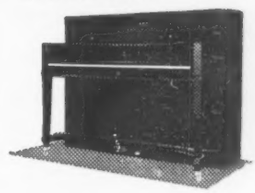
Miss Marca feels that her long association with Mme. Destinn, studying with her three times weekly during her last two seasons in America, has particularly equipped her to deal with the many problems with which a young singer is faced.

Choose from

COLONIAL



SHERATON



MODERN

STEINWAY VERTICALS

BEGIN AT

$495

f.o.b. New York City

The ebonized Steinway Sheraton, a new full-scale Vertical, only 40 inches high, is offered at the lowest price in Steinway history, $495. Other Verticals up to $625. All are remarkable for beauty of tone—due to the new Steinway Diaphragmatic Soundboard. Steinway standards of construction throughout. Convenient terms. See your own Steinway dealer for local prices and purchase arrangements.

STEINWAY & SONS
Steinway Hall, 109 W. 57 St.
New York City

Chicago Sees Prosperity In Schools and Concerts

(Continued from page 3)

With or without soloists, the Chicago Symphony Orchestra concerts of the past fortnight were generously attended and perhaps to that increase might be due an added enthusiasm on the part of Conductor Stock and his men. John Weicher, concertmaster, rose a step higher in popularity by his remarkable performance of the Glazounoff A minor concerto. On the same program two American composers were represented—Samuel Barber, with his overture to The School for Scandal and John Alden Carpenter by his Skyscrapers. The return after two years' absence of the French pianist, Robert Casadesus, gave added eclat to the March 14-15 concerts, which also featured the premiere here of William Howard Schuman's American festival overture.

Martinelli Opens New Series

To Giovanni Martinelli fell the honor of opening the new series of Sunday concerts by the Chicago Symphony Orchestra under the direction of Frederick Stock. Veteran of many triumphant opera appearances, Martinelli sang operatic arias with the exuberance of youth and the knowledge of a great artist to the delight of his innumerable friends and admirers.

Jan Kiepura at Civic Opera House

On the same evening another celebrated tenor, Jan Kiepura, gave generously of his beautiful art in a benefit concert for the Jewish Labor Committee. Associated in his success were Eugenia Fichtenovia, violinist, and the W. C. Chorus directed by Paul Held.

CONDUCTING CLASS UNDER THE DIRECTION OF RICHARD CZERWONKY, conductor, composer and violinist, a feature of the DePaul University Music School. Each year before the school term ends, each student in the class is given opportunity to direct and conduct a number with a small orchestra. The class is composed almost entirely of graduating students. Mr. Czerwonky has been affiliated with DePaul University for the past five years. (Story, page 52.)

Photo by Burke and Koretke, Chicago

Martha Graham's Dance Group Seen

Martha Graham and her dance group were presented by Harry Zelzer at the Civic Theatre in a program that had for principal item a satiric episode entitled Every Soul is a Circus. In this amusing ballet Miss Graham and her disciples were capable of tickling the funny bone of many austere persons by their antics and high class comedy and pantomime.

Hans Lange Little Symphony Opens Series

The Hans Lange Little Symphony played the first program of its chamber music series in the Crystal Ballroom of the Blackstone in a manner that speaks volumes for the organization and more particularly for its conductor. In its first performance here the Prelude to a Midsummer Night's Dream by Walter Helfer, head of the music department of Hunter College, New York, proved a work replete with melodies superbly wrought in clever orchestration, inspired and deserving many repetitions. The composer must have been happy to have journeyed to Chicago for the audience made it evident that his composition was greatly to its liking, enthusiastically shouting for the modest conductor.

Illinois Orchestra Does Britain Symphony

Radie Britain is coming to the fore as one of the most representative American composers. Her latest output, Southern Symphony, recently introduced by the Illinois Symphony Orchestra with Izler Solomon at the head, made a palpable hit. An ultramodernist in her musical idiom, Miss Britain nevertheless writes inspiringly and melodiously. Her orchestration might be bizarre but her ideas are sanely expressed and the symphony bears every earmark of an ingenious and original composer.

Apollo Musical Club Gives Bach's B Minor Mass

One of the outstanding musical events of the Lenten season the singing of the Bach Mass in B minor by the Apollo Musical Club under the direction of Edgar Nelson, brought back to memory previous glorious singing of the monumental work by our premiere chorus. Mr. Nelson had trained his huge choir to such a point of perfection as to enable him to invest the work with new ideas as to tonality and with the Chicago Symphony Orchestra playing the accompaniments the choristers voiced the text with reverence. The soloists, Esther Hart, Lilian Knowles, Robert Betts and John Macdonald contributed in making the performance noteworthy.

Maria Noelte Soloist with Northwestern A Cappella Choir

Maria Noelte rewarded her innumerable friends and admirers with the best singing of her career when she appeared as soloist with the Northwestern University A Cappella Choir at Thorne Hall. Mme. Noelte, whose sensational debut last summer at Grant Park brought her renown overnight, has since grown immeasurably in her art. Technically her work stamps her as an extraordinary voice of luscious quality has in it that vocalist and musician and her flexible golden hue and silvery sheen that thrill when used with consummate artistry. Besides singing operatic arias from Rigoletto, Barber of Seville and Lakme, the songstress favored us with Vocalise, written for her by her distinguished husband, Dr. Albert Noelte, who knows the voice to perfection. Other coloratura sopranos looking for new material will find this rhapsody a sure-fire hit if sung with that spontaneity and tonal beauty exhibited by its first interpreter. The novelty had to be repeated and made even a greater hit as an encore.

Petri Replaces Gieseking in Musical Arts Series

Egon Petri replaced Walter Gieseking at the final concert of the Musical Arts Piano Series of the Adult Education Council.

Rosalie Saalfeld at Auditorium Recital Hall

Lovely Auditorium Recital Hall held an unusually large audience composed mostly of members of the tonal fraternity to hear Rosalie Saalfeld, well-known Chicago accompanist, in the role of concert singer. After hearing Miss Saalfeld's singing of the recitative and Cavatina from Donizetti's Linda di Chamounix it seems that piano is her forte. Though she possesses a large voice for a coloratura, she has yet much to learn in the art of vocalization before embarking on a professional career either on the concert or operatic stage.

Ted Shawn Bids "Farewell"

For more than two decades Ted Shawn has given of his art as a dancer to America and during that period he has endeared himself especially in this city, where on Palm Sunday he gave his final performance with his men dancers. Studebaker Theatre was filled to its doors and Bertha Ott, who has managed the group locally, showed sagacity in advising them to perform Shawn's The Dome. The novelty is most interesting and was danced admirably by the nine men and their illustrious leader.

Iso Briselli in Violin Recital

Heard recently as soloist with the Civic Orchestra, Iso Briselli played his first violin recital in Orchestra Hall under the direction of Henry E. Voegeli. The young artist draws a large and beautiful tone and plays according to standard rules with a flawless technic and perfect intonation. His success was marked and deservedly so.

Napoleon Reed in Debut

A young Negro tenor, Napoleon Reed, made his first bow in a song recital at Kimball Hall, where besides exhibiting a voice of unusual beauty, he showed a vocal culture far above the average in operatic arias, Lieder, French chansons, American songs and Spirituals.

Northwestern University School Reports Record Registration

According to John W. Beattie, dean of Northwestern University School of Music at Evanston, Ill., in order to keep its summer enrollment to six hundred students, it is necessary to close registration about the first of May and, judging from the inquiries from all over the country, this year will be no exception to the rule.

Louis Rousseau Sings for Music Study Club

Louis Rousseau's artistic singing of operatic arias and French chansons so delighted the Music Study Club members at its annual concert in the Auditorium Hotel that he was enthusiastically compelled to add many encores. The elegance and finish which marks everything he presents bespeaks the true French school, of which Mr. Rousseau is a prominent exponent. Gladys Lemerise Reid shared in the audience's favor through the beauty of her soprano voice and the ability with which she sang. The duets from Lakme and Faust were admirably delivered by these two charming artists.

Else Harthan Arendt's Choir Sings Bach Mass

Under the inspiring direction of Else Harthan Arendt a volunteer choir of fifty gave a performance of the Bach B minor Mass on Palm Sunday at the first Congregational Church of Oak Park, where Mme. Arendt is both choir director and soprano soloist. The choir under Mme. Arendt has been doing very pretentious work throughout the year including a most successful performance of Bach's Magnificat.

FREEMAN WILD
TENOR

"A Singer Well Versed in His Art, Freeman Wild Scores Immediate Success in Young Artists Series."
Chicago Herald American, Feb. 28, 1940

"Mr. Wild has a naturally easy tenor voice of fine quality."
Chicago Daily News, Feb. 29, 1940

"He has much to recommend him, good tenors being rare."
Chicago Tribune, Feb. 28, 1940

Address: 618 Fine Arts Bldg., Chicago, Illinois

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

CARA VERSON
Pianist......"Musical Rebel"
Modern Repertory as Specialty
Booking 1940-1941
Mgt.: Bertha Ott, 1223 Kimball Bldg., Chicago

JOHN DWIGHT SAMPLE
Tenor
ART OF SINGING
624-625 Fine Arts Bldg., Chicago.
Phone 3614 Webster

NAOMI CULLEN COOK
SOPRANO
CHICAGO CITY OPERA COMPANY
625 Orchestra Bldg., Chicago, Ill.

RUDOLPH **GANZ**
Booking 1939-40
Address: Hotel Pearson,
190 E. Pearson St., Chicago
Steinway Piano

CARLO EDWARDS
Ass't. Conductor Metropolitan Opera Co.
(15 years) 1920-35
CONDUCTOR — COACH
Opera and Concert Repertoire
Pent House Studio, Beaux Arts Apt. Hotel
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

Helene Diedrichs
Pianist—Teacher
Studios—Boston, Philadelphia and New York
Suite 701, 119 West 57th Street, New York

ROBERT ELMORE
CONCERT ORGANIST
Mgt.: Bernard R. Laberge, 2 W. 46th St., N. Y. C.

DOROTHY **REMINGTON** WILLIAM **WEBSTER**
SOPRANO—Singly or Jointly—TENOR
Concert, Opera or Complete Opera Company
Mgt. Geo. Brown, Suite 701, 119 W. 57 St., N.Y.C.

Griller String Quartet
"Worthy Successors of the London String Quartet"
Mgt. NBC Artists Service, RCA Bldg., New York

PROF. ANGELA **WESCHLER**
Classes for Teachers and Concert Pianists
New York College of Music
Studio: 215 W. 91st St., N. Y. SC.—4-7678

LOUIS **DORNAY** BETSY **CULP**
Only teachers of LUCILLE MANNERS
344 W. 72nd St., New York. TRafalgar 7-4099

VIVIAN DELLA CHIESA
SOPRANO
Management: NBC ARTISTS SERVICE
R.C.A. Bldg., New York

MARION LORRAINE
MEZZO SOPRANO
Management: George Leyden Colledge
30 Rockefeller Plaza, New York

CECIL ARDEN
Mezzo-Soprano Formerly Metropolitan Opera
Mgt.: Wm. Neill, 119 W. 57th St., New York

ALTHOUSE
TENOR
Metropolitan Opera
VOICE TECHNIC—INTERPRETATION—STYLE
Studio: 260 W. 72nd St., N. Y. TR. 7-3535
Mgt. Haensel & Jones, 113 W. 57th St., N. Y.

ESTABLISHED 1857
PEABODY
CONSERVATORY
OTTO ORTMANN, *Director*
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country.
Circulars Mailed.

JUSSI BJOERLING
Tenor
WALTER GIESEKING
Pianist
ALEXANDER KIPNIS
Baritone
JEANETTE MacDONALD
Soprano
ZINKA MILANOV
Dramatic Soprano
MANAGEMENT — Charles L. Wagner, Inc. 511 FIFTH AVENUE NEW YORK CITY

Chicago Musical College Again Schedules 2 Summer Sessions

RUDOLPH GANZ

CHICAGO.—The Chicago Musical College's summer master school will be divided into two terms—the first from June 24 to Aug. 3 and the second from Aug. 5 to Sept. 7. Four noted musical figures—Daniel Ericourt, Rev. Vincent C. Donovan, Alexander Raab and Dr. Karl W. Gehrkens—will augment the regular faculty of national and internationally known artists and educators.

Ericourt, eminent concert pianist, has been engaged as a member of the collegiate department and will join the faculty for the opening of the summer master school. The French pianist, who received most of his training at the Paris Conservatoire where he won the coveted first Grand Prix and the Diemer Prize, has concertized in Europe's important music centers as well as throughout America.

Courses in Catholic Church Music

Again this summer the College offers a special series of courses on Catholic church music and in order to further this cause has secured the services of Father Donovan, internationally known authority on Gregorian chant and Catholic church music. He is a member of the advisory board of the Pius X School of Liturgical Music. For the summer term Father Donovan will offer courses in Liturgical Backgrounds to Music, including history, legislation and types of music; a short course in the Fundamentals of Music of the Catholic Church, and Aesthetics of Gregorian Chant.

Alexander Raab will again return to the College to hold both class and private instruction during the first six-week term. Of especial interest this summer will be Mr. Raab's newly re-organized class in Music Literature, Technic and Teacher Training, which will meet daily during the six weeks. Class material will be presented in its application to all grades and stages of advancement and Mr. Raab will demonstrate the applications of lecture material.

In the field of public school music Dr. Karl W. Gehrkens is considered an authority and his courses in this branch of music education are one of the popular summer classes at the College. Dr. and Mrs. Franklin Madsen will also join this department for the summer term.

Other interesting classes are those in radio preparation by Don Tuttle and Al Chance of Columbia Broadcasting; orchestral conducting by Rudolph Ganz, Hans Lange of the Chicago Symphony Orchestra, Dr. Erich Sorantin, conductor of the San Antonio Symphony Orchestra, and Leon Sametini. These will include orchestra rehearsals with the College Symphony Orchestra. With the assistance of several other teachers, Oscar Anderson, supervisor of instrumental music in Chicago's public schools, will hold a band clinic and LeRoy Wetzel, Elmer Hintz and Franklin Madsen will conduct a choral clinic.

President Rudolph Ganz is also scheduled for classes and private instruction in piano, in which department he is ably seconded by Mollie Margolies, Arthur Granquist, Dorothy Crost, Berenice Jacobson and others. Mr. Ganz' classes also include one on teacher training.

Voice students may enroll with Nelli Gardini, Graham Reed, Reinhold Schmidt, Rose Lutiger Gannon and many others. The violin instruction is in the hands of Leon Sametini, Robert Quick, Maurice Goldblatt, and several assistants. In the violoncello department Daniel Saidenberg, former cellist of Chicago Symphony and conductor of the Saidenberg Symphonietta, heads the list. Hans Herman Rosenwald, head of the musicology department, will hold classes in that branch, aesthetics and musical criticism. Max Wald heads the theory department and Helen Curtiss that in class piano.

DANIEL ERICOURT

ALEXANDER RAAB

HUAPALA *The Dances and Music of* HAWAII
and Her Company of
ILIMA ISLANDERS
Address: Huapala 108 E. 38th St. New York City
"Her manner of presentation is simple and animated and she has dressed the dances excellently."—John Martin, *N. Y. Times*

GARI SHELTON
PIANIST
Mgt.: BERNARD R. LABERGE
2 West 46th St. New York

MICHAEL BARTLETT
TENOR
CONCERT — OPERA — RADIO — SCREEN
145 West 58th Street New York City

ISO BRISELLI
"Young Violinist Among the Elect"
Concert Management Arthur Judson, Inc.,
113 West 57th Street, New York

VIKTOR FUCHS
Only Teacher of Igor Gorin and Irene Jessner
Studios: 44 West 77th St., N. Y. C. TR. 7-7716
1619 Spruce St., Phila., Pa. Pen. 1043

JEAN DICKENSON
COLORATURA SOPRANO
NBC ARTISTS SERVICE
RCA Building, Radio City, New York

ALDEN EDKINS
BASS—BARITONE
Pers. Rep., Wm. Neill, 119 W. 57th St., N. Y. C.

GLENN DARWIN
BARITONE
OPERA—ORATORIO—CONCERT—RADIO
Mgt. NBC Artists Service, RCA Bldg., N. Y.

DR. RUDOLF **RETI**
PIANIST—COMPOSER—TEACHER
49 East 83rd St., N. Y. C. RH. 4-3942

RALPH LEOPOLD
PIANIST Studio: 30 W. 60th St., N. Y.
Concert Management: Harry Culbertson
5526 Blackstone Ave., Chicago

ARTURO **VITA** voice placement opera coach
205 West 57th Street-New York-Tel. Circle 7-5420

Julia Mahoney
SOPRANO
Personal Representative:
B. Mary Pingle, Carnegie Hall, New York

VIOLA PHILO
SOPRANO
Suite 705, 119 West 57th Street
New York City

Lord LURGAN
BARITONE
Management: George Leyden Colledge,
30 Rockefeller Plaza, New York

JOHN HERRICK
BARITONE Personal Representative:
B. Mary Pingle, Carnegie Hall, N. Y. C.

DOROTHY **ORTON**
SOPRANO
Mgt. Albert Morini
119 W. 57 St., N. Y. C.
252 Faubourg St. Honoré
Paris, France

ACCOMPANISTS

ALICE WIGHTMAN
COACH — ACCOMPANIST
Studio: Metropolitan Opera House Bldg., N. Y. C.

CELLO

BERNARD **PARRONCHI**
CELLIST
Suite 702, 119 West 57th St., New York City

CHAMBER MUSIC

CINCINNATI STRING QUARTET
Distinctive Programs of Classic and Contemporary Music
Leo Brand and Ernest Pack, violins
Herman Goehlich, viola; Arthur Bowen, cello
Secretary: 3316 Burnet Ave., Cincinnati, Ohio

THE NORFLEET TRIO Catherine Norfleet, violin: Helen Norfleet, piano; Leeper Norfleet, cello. Chamber Concerts and Children's Matinees. The Helen Norfleet School, New York, for girls of artistic interests. 10 East 93rd St., N. Y. C. Tel. ATwater 9-8608

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Suite 705, 119 W. 57th St., New York

COACHING (VOICE)

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

RICCARDO DELLERA
With Metropolitan Opera Company for 19 years
VOICE TEACHER and OPERATIC COACH
171 W. 71st St. New York TRafalgar 7-6451

ELAINE DE SELLEM
Mezzo Soprano — TEACHER OF VOICE
AMERICAN CONSERVATORY
CHICAGO, ILL.

OPERA—CONCERT—ORATORIO
Vladimir Elin
RUSSIAN BASSO
SPECIALIST IN VOICE PRODUCTION
853 SEVENTH AVE., N. Y. C. Circle 5-4719

LEOPOLD FOEDERL
TEACHER — CONDUCTOR — VIOLINIST
Sherwood Music School, Chicago
Mgt. Wilhelm Stein, Manhattan Towers, N. Y. C.

JOSEPH GARNET
COACH-ACCOMPANIST
PROGRAM BUILDING
207 West 106th St., N. Y. C. AC. 2-0664

CHARLES LA BERGE — ESTHER GOODWIN
VOCAL ARTS STUDIOS
American Conservatory of Music, Chicago, Ill.

Hans HATSCHEK
COACH-ACCOMPANIST
FORMERLY VIENNA CONSERVATORY
43 West 68th St., N. Y. C. SUs. 7-9374

HARRY **JOMPULSKY**
TEACHER OF SINGING
310 West 79th St., N. Y., TRafalgar 7-7243

Margaret Ellen MacConachie
Teacher of Voice
The Boguslawski College of Music
323 South Wabash Ave. Chicago, Ill.

EDYTHE J. **MAGEE**
VOICE—COACH
Metropolitan Opera House Studio, New York City

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9155

MARIA MARCA
The only pupil of the world famous
MME. EMMY DESTINN
Has Opened Vocal Studios at
353 W. 85th St., New York. SUsquehanna 7-2683

James Quillian
COACH — ACCOMPANIST
200 West 55th St., N. Y. C. Circle 7-2000

COURTY ROSSI - DIEHL
TEACHER OF SINGING—COMPOSER
Metropolitan Opera House Studios, New York
152 Hawthorne Ave. Glen Ridge, N. J.

CESARE STURANI
VOICE — COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-8770

VITTORIO TREVISAN
All BRANCHES OF SINGING
AND ACTING FOR OPERA
520 Fine Arts Building, Chicago, Ill.

VITTORIO TRUCCO
ASST. CONDUCTOR METROPOLITAN OPERA CO.
COACH—ACCOMPANIST
2025 Broadway, N. Y. C. SU. 7-6812

COMPOSERS

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club
353 West 57th St., New York, N. Y.

GARDNER READ
COMPOSER-CONDUCTOR
1824 Hinman Avenue Evanston, Ill.
Phone: University 0605

PROF. GRETE **SCHONWALD**
TEACHER OF VOICE
215 West 75th St., New York TRa. 7-4085

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

CONDUCTORS

FRANCO AUTORI
CONDUCTOR BUFFALO PHILHARMONIC ORCHESTRA
433 Franklin Street, Buffalo, New York

DINO BIGALLI
CONDUCTOR — VOCAL COACH
1011 Auditorium Building Chicago, Ill.

FRANCIS **BUEBENDORF**
Conductor and Composer
LIEDERKRANZ SYMPHONY ORCHESTRA
265 E. 236th St., N. Y. C. Tel. FAir. 4-1084

JOHN WARREN **ERB**
CONDUCTOR—COACH
Department of Music Education New York University—Lafayette College
Private address: 45 Fifth Ave., New York City

RUSSELL **GERHART**
CONDUCTOR
ALTOONA CIVIC and HAGERSTOWN SYMPHONIES
1104 Eleventh St., Altoona, Pa.

HANS HORWITZ
CONDUCTOR—PIANIST—COACH
Studio: 19 West 69th St., N. Y. C. EN. 2-0280

DR. OTTO JANOWITZ
Assistant Conductor of Vienna State Opera
Coach—Accompanist
Mgt.: Albert Morini, 119 West 57th St., N. Y. C.
Per. Add.: 10 W. 70th St., N. Y. C. SU. 7-7557

Edwin McArthur
350 West 57th Street,
New York

EDWARD **MELTZER**
Conductor
Vienna, New York, Boston, Chicago Orchestras
"A highly inspired conductor."—Vienna Zeitung
CONCERTS, OPERA, MASTER SCHOOLS
Suite 701, 119 West 57th St., New York City

VALTER POOLE
CONDUCTOR
Michigan Symphony Orchestra
Detroit, Mich.

WM. **SPADA**
CONDUCTOR—COACH—ACCOMPANIST
Musical Director, New Jersey Opera Association
18 West 52nd St., New York PL 3-9146

MISCHA **VIOLIN**
CONDUCTOR—COMPOSER—VIOLINIST
Mgt. Lawrence White
Behymer Artist Bureau, Los Angeles

BARBARA BLATHERWICK
COLORATURA SOPRANO—TEACHER OF VOICE
Mme. Blatherwick goes to the fourth C above the top C of the piano in five octave arpegrios. She also trills and sustains on the top C of the piano. Mme. Blatherwick uses the Italian Bel Canto founded on the principles of Manuel Garcia. This method uses registers for the different voices and the thoracic breathing method.
Studio: 6 East 10th Street, New York GRamercy 5-6392

An International Journal

MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....

Address .....

City .....

Canada, $4.00 Foreign, $4.50

CLUBS and SOCIETIES

DELTA OMICRON
NATIONAL MUSICAL SORORITY
Bessie Covert, *National President*
2914 Pine Grove Avenue, Chicago, Ill.

CONCERT HALLS

CHICAGO's most perfect concert hall
seating 430 people
RECITAL HALL
in famous Auditorium Theatre Bldg.
Write or Phone
AUDITORIUM BUILDING
N. E. Cor. Wabash Ave. and Congress St.
Harrison 0134 Chicago, Ill.

FLUTE

FRANCES **BLAISDELL**
Flutist
Studio: 457 W. 57th St., N. Y. C. CO. 5-8450

MANAGERS (Chicago)

For Your CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

OBOE

Laré WARDROP
OBOIST
Suite 701, 119 West 57th St., N. Y. C.

ORGAN

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 1012 Park Ave., N. Y. C.

PIETRO **YON** CONCERT ORGANIST
Tuition in
Piano, Organ, Composition
852 Carnegie Hall, N. Y. C.

PIANO

RICHARD BALDWIN
PIANIST and TEACHER
830 Park Ave. (76th St.) N. Y. C. BUt. 8-3281

Prof. HEDDA BALLON
Pianist — Harpsichordist — Accompanist
Teacher
22 Mount Pleasant St., Cambridge, Mass.
Telephone Kirkland 1445

AVIS BLIVEN **CHARBONNEL**
PIANIST
Suite 701, 119 West 57th Street, New York

ANN CHENEE
PIANIST
Pers. Rep., Wm. Neill, 119 W. 57th St., N. Y. C.

KATE S. CHITTENDEN
PIANOFORTE, REPERTOIRE, APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
CIrcle 7-5329

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

ANNETTE COREAU
CONCERT PIANIST
Featuring "Musical Trip Around the World"
Pers. Rep., Wm. Neill, 119 W. 57th St., N. Y. C.

(*Continued on page* 65)

American Conservatory of Chicago Announces Summer Master School

DUDLEY BUCK

Photo by Daguerre

RUDOLPH REUTER

HENIOT LEVY

CHICAGO.—In order that students may have the opportunity of a longer period of study during the summer and thus earn additional credits, the American Conservatory of Music is featuring three terms of six weeks each during the summer of 1940, beginning May 16.

The Conservatory's summer catalogue includes an outstanding list of pedagogues, lecturers and recitalists and announces many special courses to be offered during the sessions.

"Summer master classes are an outgrowth of need—the answer to a great demand particularly in the Middle West," says President John R. Hattstaedt. "It has taken years of study and thorough work to build up a summer school which has achieved nation-wide reputation. Scores of students and teachers from all sections of the country have been regular attendants in past seasons. To these the advantages of a summer session makes a special appeal, offering the privileges of obtaining fresh viewpoints together with the opportunity to earn additional credits towards degrees, or meet the requirements of state accrediting boards and associations." The American Conservatory of Music is a member of the National Association of Schools of Music and its requirements are based on those of the Association.

The major summer session of the Conservatory extends from June 27 to Aug. 7. Under the direction of President Hattstaedt and Charles J. Haake, educational director, the facilities of the Conservatory will be expanded and new courses offered. This season the auditions for the limited number of free and partial scholarships for talented students of limited means will take place on June 25 and 26, immediately preceding the opening of the main session. These scholarships are granted by members of the Conservatory faculty.

The Faculty

In the piano department, Heniot Levy, Rudolph Reuter, Allen Spencer, Edward Collins, Kurt Wanieck, Louise Robyn, Tomford Harris, Earl Blair, Mabel Osmer, Jeanne Boyd, Mae Doelling Schmidt and others will be available for private lessons and to conduct repertoire teachers' classes. The vocal department will include Theodore Harrison, Dudley Buck, Charles La Berge, Elaine De Sellem, John C. Wilcox; in violin, John Weicher, concertmaster of the Chicago Symphony Orchestra, Herbert Butler, Scott Willits; Lois Bichl and Edmund Kurtz in cello; and Margaret Sweeney in the harp department. The organists Frank Van Dusen, Dr. Herbert E. Hyde and Edward Eigenschenk, are to be available for private organ lessons and special courses in church and concert organ will be given by Mr. Van Dusen and other teachers.

Public School Music and Normal Classes

The public school music department will offer most intensive courses especially during the major summer session. The instructors in the department include Clarence Dissinger, Ann Trimingham, Henry Sopkin and Edna R. Wilder.

A series of normal lectures on piano pedagogy and musical history will be given. Courses in harmony, counterpoint and orchestration are being offered by John Palmer, Leo Sowerby, Jeanne Boyd, Stella Roberts and others.

One of the features of the summer session is to be the normal class in children's musical training under the direction of Louise Robyn. These classes will meet daily for ten days commencing July 8. In regard to normal classes, all problems, methods of private and class instruction and materials to be used will be fully discussed and demonstrated.

Class Piano Methods and Dramatic Department

Intensive courses in class piano methods for public schools (Oxford Piano Course) are to be given by Gail Martin Haake and assistants. The Oxford Course is used in the public schools of Chicago, Cleveland, New York and other cities.

Dramatic art courses, directed by Louise K. Willhour and Louise Suess Mitchell will lead to certificates and diplomas.

Series of Recitals a Feature

A series of artist faculty recitals at Kimball Hall has been announced for the summer term. Among the members of the faculty, the following will take part: Messrs. Levy, Reuter, Collins and Harris, pianists; Robert Speaker and Maryum Horn, vocalists; Edward Eigenschenk, organist; Lois Bichl, cellist; and Stella Roberts, violist. Students attending the summer session will be admitted to the concerts free of charge.

EDWARD COLLINS

HERBERT BUTLER

Robeson to Make Tour

Paul Robeson, baritone, who makes his first cross-country tour of the United States in four years next fall, will give a recital on April 16 at Newburgh, N. Y., under the auspices of the Three Arts Society. He also will fulfill several summer engagements.

ATTUNED TO MUSIC LOVERS' TASTES

THE BUCKINGHAM

Newly Modernized

57th Street at Sixth Ave., New York City

At the Buckingham we believe that life can be leisurely and gracious—even in the midst of a great metropolis. The comfort and service of the Buckingham must be experienced to be appreciated, but the convenient location speaks for itself. Across the street from Carnegie Hall and two short blocks from Central Park, you are also within easy walking distance of Radio City, Fifth Avenue and the theatrical and amusement sections.

ROOMS AND SUITES BY THE DAY, WEEK AND MONTH

The new Buckingham Restaurant and Cocktail Lounge is open during luncheon, the cocktail hour, dinner and supper.

Los Angeles Events Attract Keenly Interested Audiences

(Continued from page 6)

Jooss Ballet in New Works

The Kurt Jooss Ballet scored mightily with dance devotees in two evenings at the Philharmonic Auditorium, March 4 and 5. In two numbers, contemporary events were dealt with in powerful imagery that left the spectators something to take home with them and think about. One was the anti-war plea, The Green Table, to the deft musical score of F. A. Cohen. No less stirring was Chronica, impressively unfolding the story of the rise and fall of a dictator to ably scored music by Berthold Goldschmidt.

Sheer enjoyment was rife in A Spring Tale, though underlying symbolism was perceptible, and The Seven Heroes, based on an old Grimm fairy tale, proved completely captivating. There was also a charming Ball in Old Vienna, and a kaleidoscopic The Big City, limned in swift, bold strokes to music by Tansman.

Grand Opera Concert Presents Soprano and Violinist

Claudia Volta offered a "grand opera concert" in the Hollywood Masonic Auditorium March 17, aided by the skilled violin playing of Mischa Violin and the efficient accompaniments of Hans Bleckschmidt. She displayed a promising lyric voice of incisive timbre and considerable range, her interpretations still requiring the finesse of mature experience. Four excerpts from Madam Butterfly were presented in costume. She gave another Puccini group from La Boheme and Tosca, and arias of Mozart, Debussy and Verdi. Violin showed virtuoso technique and tonal brilliance, playing with surety and experienced artistry. He made an immediate impression with a Bach A minor Concerto, and attained a pyrotechnical climax in the Saint-Saëns Introduction et Rondo Capriccioso.

Tcherkassy's Recital

Alexis Tcherkassy gave his initial recital here at the Beverly Hills Hotel on March 9, presented by Mischa Auer before an audience including many movie and music celebrities. He showed an appealing baritone voice, handled with flexibility and emotional color. His enunciation was particularly commendable in all of the several languages he sang, and he offered an interesting program with style, artistry and musicianship. He began with Handel, Schumann and Strauss items; the aria was from Thomas' Hamlet, and Russian songs, several sung in English in courtesy to the auditors. Fine musicianship was shown in the modern group: an artistic The Beggar, by Barlow, a delightful Sam Weller's Song, from Albert Coates' opera Pickwick, and two extremely difficult songs by Alexander Steinert, My Lady of Clouds, and A Dirge, accompanied by the composer. Serge Malavsky competently supplied the other accompaniments.

Hollywood Schedules Summer Courses

HOLLYWOOD, CALIF.—The Samoiloff Bel Canto Studios and Opera Academy will have special Summer master classes for teachers, singers and beginners. Dr. Samoiloff will divide his time between his Los Angeles Studio at 610 S. Van Ness Ave. and his summer studio at Corona del Mar on Balboa Bay. Pupils working for academic credits can take the special courses through affiliation with the Zoellner Conservatory. Classes in subjects allied to singing are being given by associate teachers in Acting, Repertoire, Sight-reading, Opera Analysis, French and Italian.

Maestro Andreas de Segurola will keep open his Hollywood Studio at 1545 No. Laurel Ave. during the Summer, with master classes in Voice Culture, Art of Bel Canto, Interpretation and Acting. Part of his time will be spent at Universal City in the vocal supervision of a forthcoming Deanna Durbin production.

A summer session of the Gennaro Curci Opera Workshop, at 8601 West Knoll Drive in Hollywood, will prepare a number of operatic scenes for production in the Fall. Excerpts from operas are to be analyzed and studied for presentation with full costume and scenic effects at the Wilshire-Ebell Theatre.

The University of Southern California School of Music, under the direction of Max Van Lewen Swarthout, will have its summer session June 28 to August 8. Visiting instructors this year are Lucien Cailliet, Mark H. Hindsley, George Hultgren, Florence W. Hutchinson, Archie N. Jones, Edwin Jones, Harl McDonald and Ralph E. Rush.

Guy Bates Post Theatre Arts has taken over the former Puck School of Drama and Music, and is moving into the spacious quarters formerly occupied by the Federal Music Project. Summer music classes will be given after reorganization of the music department has been completed.

R. D. S.

COLLEGE OF THE HOLY NAMES
Degrees: A.B., B.S., B.Music
Lake Merritt, Oakland, California
announces MASTER CLASSES June 24-Aug. 2, 1940
by
E. ROBERT SCHMITZ
World Famous Pianist and Teacher
Address: Chairman of the Music Department

EDWARD BOYD Bass-Baritone IN RECITAL
Leo Mueller, at the piano
ASSISTANCE LEAGUE PLAYHOUSE, HOLLYWOOD, CALIF., APRIL 9, 1940 at 8:30 P.M.
Personal Representative: Evelyn Sprager, 401 So. Westgate Ave. West Los Angeles, Calif.

CURCI
VOICE PLACEMENT
OPERA AND CONCERT COACHING
8601 WEST KNOLL DRIVE
BR-21052 HOLLYWOOD, CALIF.

Schmitz to Hold Oakland Summer Class

OAKLAND, CALIF.—E. Robert Schmitz, French-American pianist, will conduct his annual master class in piano technic and interpretation this summer at the College of the Holy Names, on Lake Merritt here. The session will be the thirteenth which Mr. Schmitz has conducted in this country and the third in the Bay region.

Sessions will be held from June 27 to Aug. 2 and will be divided between interpretation and the application of Mr. Schmitz' principles of technic as set forth in his book, The Capture of Inspiration.

In discussing his selection of the College of the Holy Names, Mr. Schmitz said that he feels it is the "ideal location from every standpoint" and has a "lovely environment." Many pupils who attended last year from all parts of the United States and several foreign countries were "so delighted with the locale that it is repeated almost by popular demand."

Mr. Schmitz recently was heard in recital at the college, his program comprising scores by Bach, Franck, Chopin, de Falla, Debussy, Borodin and Liapounoff. On March 3 students participated in a program for the junior certificate in music to be awarded in May. Participating were Constance Kotcheles, pianist and soprano; Juanita Brier, soprano; Roselee Partello, cellist; Medora Miller, cellist and pianist; Katherine McCuller, pianist; and Carolyn Simonic, Beatrice Miller and Nadine Sherwood, accompanists.

E. ROBERT SCHMITZ

The classes in operatic singing under the direction of Walter Herbert with Arthur Fleischer as stage director, on April 25 will give parts of 7 operas.

Hollywood Jottings

Eunice Wennermark has been engaged for three violin solo appearances with the annual Bach Festival in Carmel, under the direction of Gastone Usigli. Though most of her time is devoted to motion picture work, she makes a point of giving a short concert tour each year.

* * *

Artist students of William Bachenheimer are having a busy spring season. Clemence Groves, dramatic soprano, appeared as Amelia in Verdi's Masked Ball for the Hollywood Opera Reading Club, Marguerite Kostelnik, soprano, is making radio appearances; Maurice Winthrop, bass-baritone, and Wilson Curtis, lyric tenor, have been engaged in ensemble work at the M-G-M studios. All of them, with Doreen Tryden, participated in a studio recital March 8.

* * *

Through an oversight, music critics of the Los Angeles daily newspapers were omitted from the list in the Booking Issue of the Courier on Feb. 15. They are: Isabel Morse Jones, Los Angeles Times; Carl Bronson, Evening Herald and Express; and Bruno David Ussher, Daily News and Evening News.

* * *

The Singers Forum presented by the Los Angeles College of Music was formally concluded on March 21 when Silvia Bagley presented a summary of the seven lectures of the series given by Richard Drake Saunders, Isabel Morse Jones, Jose Rodriguez, John Holmes, Benjamin Edwards, Dudley Warner Fitch and Gastone Usigli.

* * *

Maurice Zam and Hedwiga Reicher gave a scholarship fund concert for the Los Angeles Conservatory of Music and Arts on March 17. . . . The Pollak Sextet gave a concert in the Beverly Hills Hotel March 11, with Erich Wolfgang Korngold, conductor and composer, and Marsha Norman, soprano. . . . Marguerite Gray, juvenile pianist, made her concert debut March 10 in the Wilshire-Ebell Theatre.

* * *

Jakob Gimpel, Polish pianist, has returned to make his home in Hollywood. . . . Ruth Terry Koechig, contralto, and Robert Ballagh, tenor, gave a twilight concert in the Women's Athletic Club March 17. . . . Bach's St. John Passion was given March 17 at the Immanuel Presbyterian Church under Clarence Mader, with Emeline Barton, Polly Pruter, Penry Selby and Allan Watson as soloists.

* * *

What is said to be the largest group of visitors ever handled at a single studio at one time will flock into a sound stage at Paramount on April 4, when more than 1,000 delegates to the Music Educators National Conference, to be held in Los Angeles March 30 to April 5, will witness a demonstration of sound recording. Music from the coming Paramount picture Interlochen, dealing with the summer music school of that name in Michigan, will be sung by Allan Jones and Susanna Foster, recorded, and played back to the visiting delegates. Other entertainment features are being planned by Louis Lipstone, head of the Paramount music department, with an orchestra under Victor Young taking part in the demonstration.

R. D. S.

The Lhevinnes Again to Teach Summer Course in Denver

Josef and Rosina Lhevinne, noted duo-pianists and teachers, inaugurate their summer teaching schedule on June 17 at the Lamont Music School in Denver, Colo., where each of the artists will award a scholarship for the six weeks master class session. Mr. and Mrs. Lhevinne plan this year to devote their attention to coaching pupils who are ready for concert engagements, a step which they believe has received too little emphasis in the past, and they will endeavor to help students bridge that gap between actual study and a debut.

On April 5 Mr. and Mrs. Lhevinne conclude one of the most extensive tours of their careers. A month later their work at the Juilliard School, New York, is completed for the season and five weeks later they leave for Denver.

Sodero and Wightman Heard in Joint Recital

Cesare Sodero, Jr., twelve-year-old violinist, had Alice Wightman as pianistic associate recently when he appeared for the Twentieth Century Club at Richmond Hill, New York. His program included Wieniawski's Tarantelle; the Pugnani-Kreisler Praeludium and Allegro and Veracini's Largo.

Sherwood Music School Offers "All-Expense" Plan

CHICAGO.—An important and helpful part of the Sherwood Music School's plan outlined for its summer school students is an all-expense estimate, covering not only tuition, but also transportation and adequate allowances for living expenses, incidentals and recreation. The majority of the regular faculty members will remain throughout the summer course.

Among the special classes offered are those in choral conducting and repertoire of which Else Harthan Arendt will have charge; in orchestral conducting by P. Marinus Paulsen and an opera class by Jean Fardulli of the Chicago City Opera.

Class and private lessons will be given by the regular faculty in piano, by Georgia Kober, Leo Podolsky, Leon Rosenbloom; in violin, by Leopold Foederl and P. Marinus Paulsen; in voice by Else Harthan Arendt, Helen Bickerton, Senia Grave and Raymund Koch; in organ by Eldon Hasse and Walter Keller; in cello, by Frank Sykora; in high school music by Louis Blaha and in class piano by Irene Lamb Keyser.

Leo Podolsky's Summer Master Classes and Annual Festival of Music

Leo Podolsky who is as much in demand as a pedagogue and lecturer as a concert pianist, will continue his master classes, audition classes and seminars throughout the country during the summer months besides presenting his fifth festival of music with artist students in Chicago at the Sherwood Music School. This year's festival from May 4 to 8 inclusive will be devoted to the Evolution of Piano Music in France and will enlist the services of some fourteen or fifteen of Mr. Podolsky's artist students in six programs. The past four series of these stimulating, interesting and unusual programs have dealt with the development of the piano concerto from the early days to the present, music conceived in dance form, the evolution of the piano sonata and nationalization in music. The work involved attests this dynamic musician's ability and his contribution to American culture.

During October, November and December, Mr. Podolsky gave master classes regularly in Kalamazoo and Jackson, Mich.; South Bend and Fort Wayne, Ind.; Celina, Springfield, Columbus and Toledo, O.; Pocatello, Ida.; Berkeley, Riverside, Santa Cruz and Oakland, Calif.; Phoenix, Ariz., and Milwaukee, Wis. Another important phase of his teaching is his audition classes in Los Angeles, Pasadena and Sacramento, Calif., and at State Teachers College, Tempe, Ariz.

VIKTOR FUCHS AND HIS OPERA ENSEMBLE

which presented musical tableaux from Johann Strauss operettas at the Therese L. Kaufman auditorium, New York, on March 4. The excerpts, all prefaced by remarks by Prof. Fuchs, were from Indigo, Carneval in Rome, Methusalem, Spitzentuch der Königen, Der Lustige Krieg, Fledermaus, Night in Venice, Gipsy Baron, Simplizius, Ritter Pazmann, Wiener Blut and Waldmeister.

LOUIS BACHNER
VOICE
Teacher of Marjorie Lawrence, Sigrid Onegin, Susanne Fisher, Ria Ginster, Julius Huehn.
Hotel Ansonia, New York SUsquehanna 7-3300

HANNA BROCKS
CONCERT SOPRANO—VOICE TEACHER
Private and Group Lessons. Also for Children
Tone Building a Specialty.
Studio: 257 West 86th St., New York City
Phone: SUsquehanna 7-6625

GEORG BERTRAM
PIANIST
Outstanding Pedagogue, Now in New York.
Teacher of Ruth Slenczynski, Stefan Kovacs, Henry Jackson, 418 Central Park West, N. Y. C.

ALFRED BOYCE
TEACHER OF SINGING—COACH
135 West 56th St., New York City
Telephone CIrcle 7-5657

CAROLINE OVERTON
THEORY AND COMPOSITION
Pupil of Roy Harris. Studied six years at Juilliard Institute of Musical Art.
449 W. 153rd St., N. Y. C. EDgecombe 4-1512

RICHARDSON IRWIN
TEACHER OF SUCCESSFUL SINGERS
55 Tiemann Place, New York City
Telephone MOnument 2-9469

JAMES MAXWELL ROCHE
TEACHER OF SINGING
COACH — CONDUCTOR
58 West 68th Street, New York
Tel. SUsquehanna 7-7443

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York City
Phone: CHelsea 3-6911

NORMAN JOLLIFFE
BASS-BARITONE AND TEACHER OF SINGING
Member of
American Academy of Teachers of Singing
Studio: 171 W. 71st St., N. Y. TRafalgar 7-0553
20th Year Soloist Marble Collegiate Church

EDWARD HARRIS
VOICE COACH
Concert and Radio Repertory for Singers
Studio: 25 Park Avenue, New York
Phone: LExington 2-5274

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th St. New York
Telephone: ENdicott 2-9527

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
4 East 64th St., New York City
Telephone REgent 7-0136

BERNARD U. TAYLOR
TEACHER OF SINGING
Faculty Institute of Musical Art and the Juilliard School of Music
464 Riverside Drive, N. Y. . MOnument 2-6797

LEO BRAUN
VOICE-REPERTOIRE
TEACHER OF
many famous Opera and Radio Stars
OPERATIC ENSEMBLE CLASSES
Metropolitan Opera House Bldg. (Studio 64), N. Y.

BRUCE SPENCER KING
VOCAL TEACHER AND COACH
Tenor Milan Opera Company
Steinway Hall Studio 816, N. Y. C., CI. 7-2605

HARRY Th. DAVIDSON
TEACHER OF SINGING
431 Riverside Drive, at 115th St., N. Y. C.
Tel. UNiversity 4-6662

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
Member of
American Academy of Teachers of Singing and New York Singing Teachers' Association
171 W. 71st St., N. Y. C. Tel.: SU. 7-1152

STUART ROSS
ACCOMPANIST—COACH
135 West 58th St., N. Y. CIrcle 6-8067
Appearing this season with Kathryn Meisle, Grete Stueckgold, Charles Kullmann

F. W. RIESBERG, A.A.G.O.
Organist Leading Expositions
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied Under Scharwenka and Liszt
Personal Address: 321 West 74th Street
Tel.: SUsquehanna 7-5702

GRETA STAUBER
SINGING TEACHER of world famous Metropolitan Opera Stars.
Studio: 166 W. 72nd St., N. Y. C. ENdicott 2-2176

ALICE GARRIGUE MOTT
ART OF SINGING
355 Riverside Drive (at 105th St.) New York
Telephone: ACademy 2-6274

BRUNO HUHN
Voice Lessons, Coaching for Song & Speech, Choral Conducting. Recitals of his own compositions.
205 West 57th St. N. Y. C. Tel. CIrcle 7-5420

FLEEDA ALBERTI-SPETH
TEACHER OF SINGING
148 West 72nd Street, New York
Telephone ENdicott 2-5449

JULIA LARSEN MUNRO
VIOLINIST — TEACHER
Available for Concert and Recital
450 Riverside Dr., N. Y. C. MOnument 2-0134

SOLON ALBERTI
Teacher of Singing
Hotel Ansonia, 2107 B'way, N. Y. C. SU. 7-3300

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

ERNESTO BERÚMEN
CONCERT PIANIST and TEACHER
1100 Park Ave. (cor. 89th St.) New York
ATwater 9-7470

JOSEPHINE SWENEY
ACCOMPANIST—COACH—TEACHER
Organist and Choir Director
Washington Heights Methodist Church, N. Y. C.
Telephone: AUdubon 3-0160

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Gulliver Symphony, New England Symphony, Aladdin, Alice in Wonderland, Pilgrim's Progress (Choral).

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

KATHERINE RUTH HEYMAN
Classes and Private Lessons in
FUNDAMENTAL PIANO TECHNIC
Studio: 26 Perry St. (Seventh Ave. & Waverly Place) New York City

CARL M. ROEDER
TEACHER OF PIANO
Member of Faculty Juilliard School of Music.
Summer Course Barrington School, Great Barrington, Mass.
Studios: 607-608 Carnegie Hall, New York

N. Y. COLLEGE OF MUSIC
Carl Hein, Director Chartered 1878
Oldest Music School in New York City
Authorized by law to confer diplomas and degree Doctor of Music. All branches for teachers and artists. 114-116 East 85th Street

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
220 West 107th St., New York
Telephone: Academy 2-0588
Will Accept Advanced Violin Pupils

JACQUES STUECKGOLD
SINGING TEACHER IN GERMANY AND ITALY OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Jaro Prohaska, Domgraf Fassbender, Marcell Wittrisch, singing leading roles in the Bayreuth and Salzburg Festivals, 1937.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

HOLLYWOOD

WILLIAM BACHENHEIMER
EUROPEAN VOCAL TEACHER
Musical Director of Maria Jeritza
Associated with Max Reinhardt. Aud. Free.
1500 N. Ogden Drive, Hollywood. HI. 1486

GRACE BUSH
COMPOSER—POET—LECTURER
1547 South Gramercy Place,
Los Angeles, California

BELLE FORBES CUTTER
VOICE
7526 Fountain Avenue
Hollywood, Calif. GL. 8375

BAIN DAYMAN
ART OF SINGING
Tone Production, Restoration and Building
1052 Manzanita St., Hollywood, Calif.
Phone OLympia 1718

Mr. and Mrs.
ABBY DE AVIRETT
TEACHERS OF PIANO
267 So. Arden Blvd., Hollywood, Calif.

EVELYN SPRAGER
401 South Westgate Avenue
West Los Angeles, Calif.
ARTISTS' REPRESENTATIVE

STELL ANDERSEN
PIANIST
CONCERT MGT.: ALBERT MORINI
119 West 57th Street, New York City

Marian Anderson
CONTRALTO
Exclusive Mgt: HUROK ATTRACTIONS, Inc.,
30 Rockefeller Plaza, New York

BIRMINGHAM
Apollo Boys Choir
COLEMAN COOPER, Founder-Director
Concert Management Vera Bull Hull
101 West 55th Street New York City

BALLETS JOOSS
NEW REPERTORY — COMPANY OF 30
IN AMERICA, JANUARY TO APRIL, OCTOBER
TO DECEMBER, 1940
Management: Metropolitan Musical Bureau, Inc
113 West 57th Street, New York

ZLATKO BALOKOVIĆ
VIOLINIST
May Johnsen, Personal Representative
805 Orchestra Building, Chicago, Ill.

SIMON BARER
SENSATIONAL RUSSIAN PIANIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

BARRERE-BRITT
"CONCERTINO"
Concert Management Arthur Judson, Inc.
113 West 57th St., New York City

Bartlett & Robertson
DUO-PIANISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

KURT BAUM
TENOR CHICAGO OPERA AND TEATRO
COLON, BUENOS AIRES Concert—Radio
Mgt.: NBC Artists Service, RCA Bldg., N. Y. C.

RICHARD BONELLI
BARITONE, METROPOLITAN AND
SAN FRANCISCO OPERA COMPANIES
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

STORM BULL AMERICAN PIANIST
Exclusive Mgt.: National Concert League
Walter L. Larsen, Managing Director
310 S. Michigan Ave., Chicago, Ill.

EUGENIA BUXTON
AMERICAN PIANIST
Richard Copley Concert Management
113 West 57th Street, New York

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Pl., Nutley, N.J. 160 W.73rd St., N.Y.
Tel.: Nutley 2-2499 Tel.: TRaf. 7-6700

JOHN CARTER
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th Street, New York

JACQUES CARTIER
"That Dancer-Artist Extraordinary"
Management: Embree Concert Service, Inc.
100 West 58th St., New York City

GASPAR CASSADO
BRILLIANT SPANISH CELLIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

GARLAND COOPER
PERSONAL REPRESENTATIVE
Suite 61, 1425 Broadway, New York City
PEnn. 6-2133

A. de SEGUROLA
Internationally Famous Actor-Singer
Voice Culture • Art of Bel Canto • Interpretation • Acting
1545 N. Laurel Ave., Hollywood, Calif. GL.9988

DONALD DICKSON
BARITONE
Management: NBC Artists Service,
RCA Building, New York

Heard in the Studios

Harry Jompulsky

Tom Waring, baritone, sang at the dinner given by the Advertising Club for Lowell Thomas, and the same day appeared at John Jay Hall, Columbia University.

Mary Louise Abbey, mezzo-soprano, of McKeesport, Pa., gave a recital on March 8 at the Studio Club, New York, accompanied by Irwin Davis. Miss Abbey sings regularly at the Church of the Holy Communion.

Miss Koski, Finnish soprano from California, was heard in a benefit for the Finnish Relief Fund in a Lutheran Church of Brooklyn and also at the Broadway Tabernacle.

Calvin Boughman, tenor from Baltimore, is now singing at the St. Ignatius Church, New York.

Robert Collins, baritone, has been engaged as soloist at the Third Church of Christ Scientist, Brooklyn.

Kelly Rand is baritone soloist with Tommy Tucker's Band which recently finished a two-weeks engagement at the Strand Theatre. Mr. Rand also is a sustaining artist on the national networks.

Roger Coleman, tenor, sings with Don Albert's Orchestra over WHN and also is heard over WOR.

The foregoing all are artist pupils of Harry Jompulsky.

Estelle Liebling

Charlotte Symons, soprano, was a soloist at the Metropolitan Opera concert on Feb. 4. Ruby Mercer, soprano, has returned from a four-week engagement in Florida with the Shuberts. Myra Manning, soprano, touring with the San Carlo Opera Company, sang Inez in Il Trovatore on Feb. 9 in New Orleans and also appeared there as Gretel in Hänsel and Gretel.

Ethel Taylor, soprano, and Mario Fiorella, baritone, were guest artists at a concert in Scranton, Penna., on Feb. 6. Sue Read, NBC television girl, spoke on this subject before the Woman's Club of Allentown, Penna., recently.

Brooks Dunbar, tenor, participated in the Evening of Premieres in Carnegie Hall, New York, on March 17. On April 7 he is a member of the cast for Lucia under Erno Rapee's direction over WJZ. Charlotte Symons appears with the same ensemble on April 28 as Mimi in La Boheme. Helena Bliss and Janice Chambers, sopranos, participated in the Radio City Music Hall productions during the week of March 14.

Beverly Lawrence, Carol Ottmer, Harriet Schaefer and Wayne Walker appeared on March 16 on the NBC television program.

All of these artists are from Estelle Liebling's studio.

Kate S. Chittenden

Hida Davis, pianist, attracted a large audience to the Chittenden Studio, New York, on March 14, which applauded her playing of works by ancient composers (in Respighi transcription); MacDowell's Sonata Eroica; and excerpts by Beethoven and modern composers. The variously serious, playful but at all times melodious Respighi pieces were finely performed, with due spiritedness and varied touch. The MacDowell sonata proved the highlight of the program, for in it the pianist showed her seriousness and well-developed technic and musicianship.

F. W. R.

La Forge-Berúmen

Ruth Kyler, soprano, was soloist on Feb. 29 and March 1 with the Auxiliary Chorus of Sunbury, Penna., singing the aria from Donizetti's Linda di Chamounix and Frank La Forge's arrangement of Poldini's Dancing Doll.

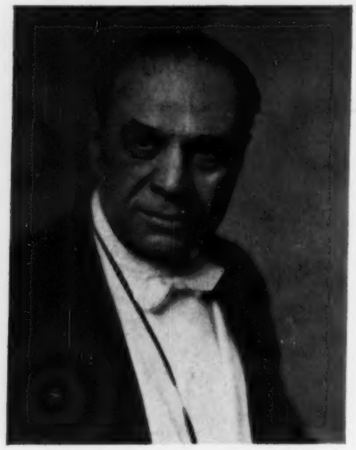
A concert was presented under the direction of Mr. La Forge and his associate Ernest Berúmen on March 1 at the New York Hospital. William Schoonmaker, pianist, was heard in a group of solos. Nora Warnecke, coloratura soprano, sang the Shadow Song from Dinorah with Mr. La Forge at the piano. Others appearing were Jess Walters, baritone, with Beryl Blanch at the piano; Ellen Berg, ten-year-old soprano; Constantine-Callinicos, pianist, and Carlotta Franzel, soprano. The Balladeers, male quartet comprising Kenneth Scovell, Ellsworth Bell, Paul Bosan and Morton Shanok also were heard.

Stuart Gracey, baritone, was soloist for the Chaminade Club of Brooklyn, N. Y., on March 6.

All are artist-pupils of the La Forge-Berúmen studios.

Picco to Offer Summer Courses

Milo Picco, for twenty years leading baritone of the Metropolitan Opera, who since retiring from such activities, has been engaged in teaching voice and coaching singers, will remain in New York this summer to hold courses for artists and teachers. He will also give private instruction with special attention to beginners wishing to prepare for a career. Mr. Picco is a strict advocate of fine singing based on the old bel canto method which, he claims, has woefully degenerated. Said he: "The major disadvantage of this empirical method is that, unfortunately, it was transmitted by oral tradition and so became distorted through passing from one person to another. If this had not been so, it would be possible now to attain the same perfection of that era. The ancient method was founded on the constant observance of the phenomena connected with voice production and developed, through long and varied experience, by great singers and teachers during the best period of vocal art. Moreover, the interesting researches and relentless study of those pedagogues enabled them to discover innumerable truths concerning this method and to make clear others much more vague. Fixed and precise rules are not applicable to singing, for each pupil must be treated individually according to natural ability and artistic capability."



MILLO PICCO

Greta Stauber

Rosemarie Brancato, soprano, is appearing on the series of operatic performances which Erno Rapee is presenting from Radio City Music Hall on Sundays at noon. She is singing roles in Rigoletto, La Traviata and Lucia.

Kathleen McCoun, contralto, is giving a program in Washington at the biennial convention of the D.A.R. on April 19 in Constitution Hall.

Virginia McWatters, coloratura soprano, of Philadelphia, who recently sang the role of Gretel in Hänsel and Gretel with the Philadelphia La Scala Opera

MILDRED DILLING
HARPIST
Mgt.: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 E. 52nd St., N. Y. PLaza 3-8717

D. C. DOUNIS
VIOLIN MASTER WORKS

GRACE ADAMS EAST
TRUMPET VIRTUOSO
Personal Representative:
G. H. DALRYMPLE, 127 E. 54th Street, New York

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

MISCHA ELMAN
VIOLINIST
Exclusive Mgt.: HUROK ATTRACTIONS, Inc.,
30 Rockefeller Plaza, New York

Embree Concert Service, Inc.
100 West 58th Street
New York City

Emanuel FEUERMANN
CELLIST
Management: NBC ARTISTS SERVICE
RCA Building, New York City

FRANK FOREST
TENOR
Mgt.: NBC Artists Service, RCA Bldg., N. Y.

ZINO FRANCESCATTI
VIOLINIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

FRANCO GHIONE
MUSICAL DIRECTOR DETROIT SYMPHONY
Masonic Temple, Detroit, Mich.
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

HERTHA GLATZ
CONTRALTO—San Francisco Opera Co.
Mgt.: NBC Artists Service, RCA Bldg., N.Y.C.
Victor Records

ENYA GONZALEZ
SOPRANO
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

SASCHA GORODNITZKI
PIANIST
Embree Concert Service, Inc.
100 West 58th St., New York City

PERCY GRAINGER
Pianist
9 Cromwell Place
Manager: ANTONIA MORRA
White Plains, N. Y.

EDOUARD GROBÉ
AMERICAN TENOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

STEPHAN HERO
VIOLINIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

ERNST HOFFMANN
CONDUCTOR
HOUSTON SYMPHONY ORCHESTRA

JOSEF HOFMANN
PIANIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th St., New York City

GEORGE HOYEN
AMERICAN CONDUCTOR
Room 703, 119 West 57th St. New York City

PIA IGY ROMANIAN PRIMA DONNA
OPERA — RADIO — CONCERT
53 East 97th Street, New York City

ISH-TI-OPI
AMERICAN INDIAN BARITONE
Personal Representative: Josephine Vila, Inc.
119 West 57th Street, New York

FREDERICK JAGEL
TENOR—METROPOLITAN OPERA
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

ALTON JONES
PIANIST
Clifford Strohl, Personal Representative
R.K.O. Bldg., Radio City, N. Y. C.

The Juilliard School of Music
130 Claremont Avenue New York City

ANATOL KAMINSKY
VIOLINIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York City

JESSIE KING
CONTRALTO
Address:
Suite 706, 119 West 57th St., New York

FELIX KNIGHT
TENOR
OPERA—CONCERT—RADIO
Mgt. NBC Artists Service—RCA Bldg., N. Y. C.

LA FORGE-BERÚMEN STUDIOS
1100 Park Ave. (Cor. 89th St.) New York

EYVIND LAHOLM
TENOR
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

MARJORIE LAWRENCE
SOPRANO—METROPOLITAN OPERA
Booking Season 1940-41
VINCENT ATTRACTIONS, INC., 119 W. 57 St., N.Y.C.

ARTHUR Le BLANC
Canada's Foremost Violinist
Season 1939-40 Now Booking
Suite 701, 119 West 57th St., New York, N. Y.

L E G I N S K A
"IS A GREAT PIANIST"
—London Standard
Address: 5617 Hollywood Blvd., Hollywood, Calif.

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Vienna and Metropolitan Operas
Mgt.: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York City

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studio: 145 West 55th St., New York
Telephone Circle 7-1787

ELEN LONGONE
LEADING SOPRANO
CHICAGO CITY OPERA
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

M A R K L O V E
BASS — BARITONE
825 Orchestra Building, Chicago, Ill.

MOBLEY LUSHANYA
S O P R A N O
Management: NBC Artists Service
RCA Bldg. New York

EARL MAIMAN
PIANIST
Management: Albert Morini
119 W. 57th St., New York
252 Faubourg St, Honoré, Paris

NICOLAI MALKO
CONDUCTOR
Mgt.: Arthur Judson, Steinway Hall, N. Y.

The Mannes Music School
DAVID and CLARA MANNES, Directors
157 East 74th Street New York City

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC Artists Service
RCA Building New York

M E L C H I O R
Mgt.: NBC Artists Service,
RCA Bldg., New York, N. Y.

CONCERT MANAGEMENT
ALBERT MORINI
119 W. 57th St. N. Y. C.
252 Faubourg St. Honoré Paris, France

Co., will be soloist on April 25 with the Philadelphia Piano Orchestra, Carl Knisely, conductor, singing Schubert's Ave Marie, and Ah, Fors' e lui from La Traviata.

Imogen Carpenter, soprano, has been signed by the Shuberts for appearances in musical comedy for the coming season.

Gerster-Gardini Forum Presents Poet-Composer

The March 9 program at the Gerster-Gardini studio, New York, brought Grace Bush as composer, and reader of original poems to her own music, with Mrs. Edgar Stillman Kelley as guest of honor. The Bush songs, sung by Patricia Neway, Annette Simpson and David Sodelle, and readings to her own expert piano music, were effective.

The choral finale from Pilgrims' Progress, by a group of capable young singers from the studio, with solos by Misses Simpson, Neway and Mr. Sodelle, and the able piano accompaniment by Roland Fiore was given in notable form. Mrs. Elizabeth Miller introduced the artists. A warm welcome was given Mrs. Kelley.

A previous musicale featured six Gerster-Gardini students in operatic and other solos, all the young singers showing voices of promise. They were Patricia Neway, Annette Simpson, Lilian Odze, Maria L'Allegro, Maria deLucca and Greta Sodelle. Three songs by accompanist Fiore, sung by Miss Neway, displayed this talented composer in favorable light. Large audiences attended at both affairs. F. W. R.

Pupils of Angela Weschler in Recital

With the theme, "Youth, the standard bearers for Modern Music," Prof. Angela Weschler presented a group of her piano students in a program of Bach and the music of contemporary North and South American composers at the MacDowell Club, New York, on March 14.

Shirley Marcus, Lucille Rothman, Frieda Brumberg and Elza Marques, each played a Bach composition with admirable technic and clarity; the Italian Concerto, the French Suite in E, the Organ Prelude in D and the Prelude, Aria and Fugue, respectively.

The modern compositions which followed, given with equal excellence for style, comprehension and delivery, whether French, Russian, American or Brazilian, could only bespeak the young student's intrinsic affinity to their own times as well as to their ability to understand and project.

Florence Foster Jenkins Sings in Carnegie Chamber Hall

Florence Foster Jenkins appeared in connection with a lecture by Dr. Z. D. Udvardy, at Carnegie Chamber Music Hall, New York, on March 9. She sang

FLORENCE FOSTER JENKINS

the aria of Queen of the Night (Mozart), and songs by Handel, Gretchaninoff, and, in Hungarian costumes, two songs of that country, to the expert accompaniment of Olga Bibor. Warm applause followed. Others on the program were Ashley Miller, pianist, Emil Simon, cellist and Nathan Price, accompanist. F. W. R.

Otto Gruenbaum played compositions by Roy Harris, Douglas Moore, Horace Johnson, John Castellini and Serge Prokofieff; Shirley Marcus was heard in two etudes by Serge Bortkiewicz and little Lucille Rothman played two pieces by Ibert and Pick-Mangiagalli. Frieda Brumberg offered pieces by Respighi, Hans Ewald Heller and Aaron Copland. Elza Marcus, young Brazilian pianist, here for study with Prof. Weschler, performed for the first time in the United States, works of Villa-Lobos, M. Camargo Guarnieri and Francisco Mignone. N. R.

PAUL MUSIKONSKY
VIOLINIST
Suite 701, 119 West 57th Street,
New York City

National Symphony Orchestra
HANS KINDLER, Conductor
Washington, D. C.

WILLIAM NEILL
CONCERT MANAGEMENT
119 West 57th Street, New York City

WILLEM NOSKE
YOUNG DUTCH VIOLINIST
"Wealth of Musicianship"—N. Y. World-Telegram
EMBREE CONCERT SERVICE., INC.
100 W. 58th St., New York

GUIOMAR NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

VIRGINIA PEMBERTON
CHICAGO CITY OPERA
Season 1939-1940

EGON PETRI
PIANIST
Mgt. Gladys Hirst Edward, 312 Manhattan Ave.,
N. Y. C. Steinway Piano Columbia Records

GREGOR PIATIGORSKY
"The greatest cellist of our day."
—Serge Koussevitsky
Concert Management Arthur Judson, Inc.
113 West 57th St., New York City

LILY PONS
COLORATURA SOPRANO
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

RAISA-RIMINI
SCHOOL OF OPERA
Congress Hotel Chicago, Ill.

SIGURD RASCHER
SCANDINAVIAN SAXOPHONIST
Orchestral and Recital Appearances
Mgt.: Guild for Musicians, 113 W. 57th St., N. Y.

RETHBERG-PINZA
Available for Individual Appearances
or in Joint Concerts
Mgt.: NBC Artists Service, RCA Bldg., N. Y. C.

Emily Roosevelt
S O P R A N O
Concert Management Milton Bendiner
Steinway Hall, 113 West 57th St., New York

ALVIN RUDNITSKY
VIOLINIST
Embree Concert Service, Inc.
100 West 58th St., New York City

Gala Concert Ensemble
SALZEDO LE ROY
SCHOLZ SALZEDO
Mgt.: National Concert League, Chicago, Ill

RUDOLF SERKIN
PIANIST
Management: NBC Artists Service
RCA Building, New York City

SONIA SHARNOVA
CONTRALTO
CHICAGO CITY OPERA COMPANY
825 Orchestra Bldg., Chicago, Ill.

SIGMA ALPHA IOTA
NATIONAL MUSIC FRATERNITY
Gertrude Evans, National President

L E E S I M S
S C H O O L O F M U S I C
Harriet Crane, Director
916-919 Kimball Hall, Chicago, Ill.

ALBERT SPALDING
AMERICA'S GREATEST VIOLINIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

MARGARET SPEAKS
S O P R A N O
Management: NBC ARTISTS SERVICE
RCA Building, New York City

STEELE—CLOVIS
Soprano—JOINT RECITALISTS—Tenor
Mgt. Albert Morini, 119 W. 57th St., N. Y. C.
252 Faubourg St. Honoré, Paris

SUZANNE STEN
MEZZO SOPRANO
Management: Haensel & Jones
113 West 57th Street, New York

Reginald Stewart
PIANIST-CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

JEAN TENNYSON
S O P R A N O
Exclusive Management: Willmore & Powers,
2 West 45th Street, New York City

TrappFamilySingers
"A JOYOUS A CAPPELLA GROUP"
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

HELEN TRAUBEL
AMERICAN SOPRANO
METROPOLITAN OPERA ASSOCIATION
Exclusive Management: Evans & Salter,
113 West 57th Street, New York

ALICE TULLY
DRAMATIC SOPRANO
Management: PAUL H. STOES,
119 West 57th St., New York City

HELEN VAN LOON
LYRIC SOPRANO
Management: Annie Friedberg,
250 West 57th St., New York

VIROVAI
NEW VIOLIN SENSATION
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

VRONSKY & BABIN
PREMIER DUO-PIANISTS
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

OSCAR WAGNER
PIANIST
Dean of Juilliard School of Music

FLORENCE WESSELL
VOCAL STUDIOS
50 East 77th St., New York. Phone BU. 8-4381

HANS WIENER with ERIKA THIMEY
Program of Modern Theatre Dance
Demeter Zachareff Concert Management
25 Huntington Ave., Boston, Mass.

ELIZABETH WYSOR
C O N T R A L T O
Management: Haensel & Jones
113 West 57th Street, New York

RICARDO ZAPPONI
Opera-Concert Tenor—NOW TEACHING
Studio: 743 Fifth Avenue, New York City
Phone: PLaza 5-7460

La Forge-Berumen Studios Schedule Summer Courses

A visitor to the new La Forge-Berúmen Studios on Park Avenue is impressed by their light, airy spaciousness, and their striking modern facilities. Comprising a penthouse apartment and including three floors from the lowest to Mr. Berúmen's piano studio at the top, the place is surrounded on three sides by a great terrace—an admirable setting for receptions which customarily follow the weekly students' recitals held during the summer.

Frank La Forge, teacher and accompanist, and Ernesto Berúmen, teacher and pianist, joined forces as long ago as 1915. Today, after nearly twenty-five years of association, their present new headquarters are the most spacious and convenient possible.

Mementos of Music

Mr. La Forge's studio on the first floor, with its grand piano, harpsichord and beautiful arrangement of furniture and rugs, is of large proportions. Many of the walls, besides the pictures of great musicians and the artists associated with Mr. La Forge's career, hold invaluable documents and manuscripts. Among them is a Beethoven letter, dated Wien, 1811, a Paris Conservatoire letter signed by many famous names, Chopin, Thalberg, Kalkbrenner, Halévy and others, and an original Haydn manuscript.

Of the pictures of renowned artists, Mme. Sembrich's, with whom Mr. La Forge's own carrer is so notably connected, Mmes. Matzenauer and Schumann-Heink with whom he played as assisting artist for many years, are particularly outstanding. Then there are autographed pictures of his master, Leschetizky, with whom Mr. La Forge studied for four years in Vienna; Battistini, Paderewski, MacDowell, Nevin and practically every famous name of the day.

There are also several interesting programs. One in a large frame on the wall in the room leading into the studio, is dated 1883 and announces a concert by "Jenny Lind with Mr. Balfe as conductor." Richard Crooks, who began his work with Mr. La Forge in 1930, and Lawrence Tibbett, who has studied with him since 1922, are also represented with facsimilies of their smiling countenances.

The second floor of the apartment is devoted to the living quarters of Mr. La Forge's family when they are in town, and the third, as has already been mentioned, is Mr. Berúmen's studio. From here, with its two grand pianos and comfortable chairs, one can step directly upon the terrace. Mr. Berúmen has not gone in for picture and manuscript collection as has Mr. La Forge, but among his decorative effects, a picture of his famous teacher, the late Robert Teichmüller, figures prominently.

IVOR NEWTON and GREGOR PIATIGORSKY

now on their first transcontinental tour from Los Angeles to New Orleans, including a visit in Winnipeg and concluding in New York. The two artists recently made a series of recordings. Mr. Newton concluded a tour with John Brownlee prior to the latter's rejoining the Metropolitan Opera. Piatigorsky and Newton have previously toured in Europe.

Will Make Tour

In the spring Mr. La Forge will leave for a concert tour with Lily Pons. Upon his return he will resume his teaching until the end of August. After a short vacation, the studio activities begin all over again in September. The summer schedule of the La Forge-Berúmen Studios is in reality no more than a continuation of the all-year-round goings-on.

F. R.

EUROPEAN

APRIL **COLERIDGE-TAYLOR**
Composer-Conductor
IN U. S. A., OCTOBER, 1939
44a London Road, London, N. W. 8

REBEKAH C. DODGE
Teacher of FRANCES CASSARD
Vocal Fundamentals and Song Interpretation
Via Paganini 24, Rome, Italy

Norina SEMINO
BRITISH CELLIST
Ibbs & Tillett, 124 Wigmore St., London W. 1

PARRY JONES OPERATIC TENOR
OPERA — ORATORIO — RECITALS
185 Old Brompton Road London, S. W. 5

MAGDA TAGLIAFERO
PIANIST
Mgmt.: Bureau de Concerts M. de Valmalète, 45, rue La Boëtie, Paris
Cables: Valmaltav, Paris

VIEWS and INTERVIEWS
by IRVING SCHWERKE
$2.00 the copy
Sole Agents for the United States & Canada: Elkan-Vogel Co., 1716 Sansom St., Phila., Pa. Orders from other countries ($2.40 postpaid) can be sent to the author at 6, Square Leon-Guillot, Paris, France.

MARGUERITE **ROESGEN-CHAMPION**
Harpsichordist and Composer
Has composed **MAI**, song (Recorded by Ninon Vallin)
Price: 45 cents
For Sale: Elkan-Vogel Co., Inc., 1716 Sansom St., Phila., Pa., The Gramophone Shop, Inc., 18 E. 48th St., New York.

Supplementary List of Active Artists, Orchestras and Chamber Groups and Their Managers Which Appeared in Our Feb. 15 Booking Issue

Artists Name	Classification	Management
Baer, Frederick	Baritone	c/o Musical Courier
Bull, Storm	Pianist	National Concert League
Cassini, Count Igor	Lecturer	Wm. Neill
Chenee, Ann	Pianist	c/o Musical Courier
D'Amicis, Enrico	Tenor	c/o Musical Courier
DeFilippi, Arthur	Tenor	c/o Musical Courier
Dickinson, Clarence	Organist	c/o Musical Courier
Dudley, Edward	Tenor	c/o Musical Courier
Elin, Vladimir	Baritone-bass	c/o Musical Courier
Ellerman, Amy	Contralto	Embree Concerts
Hacker, William Penny	Pianist-conductor	c/o Musical Courier
Hallock, Emilie	Soprano	Wm. Neill
Heyman, Katherine	Pianist	c/o Musical Courier
Horton, Russell	Tenor	Harry Culbertson, Inc.
Ippolito, Carmela	Violinist	c/o Musical Courier
Lanier, Helen	Soprano	c/o Musical Courier
Laubin, Gladys	Dancer	Wm. Neill
Laubin, Reginald	Dancer	Wm. Neill
Leroux, Germaine	Pianist	Ray Halmans
Limon, Jose	Dancer	Wm. Neill
Lorraine, Marion	Mezzo-soprano	Geo. Leyden Colledge
Meltzer, Edward	Conductor	c/o Musical Courier
Mendelssohn, Felix R.	Cellist-conductor	c/o Musical Courier
Munsey, Ethel Holmes	Lecturer	Wm. Neill
Solomon, Isler	Conductor	Sevi Sorelle
Taylor, Jessie Rae	Monologist	Wm. Neill

Symphony Orchestras

Orchestra	Conductor	Manager
Chicago Symphony Orchestra	Dr. Frederick Stock. Hans Lange, Associate-conductor	Henry E. Voegeli
Cleveland Women's Orchestra	Hyman Schandler	Mrs. John H. Moore
Detroit Symphony Orchestra	Franco Ghione Victor Kolar, Associate-conductor	Murray G. Paterson
Oak Park-River Forest Symphony Orchestra	Gladys Welge	
Peoria Philharmonic Orchestra	Edward Meltzer	George Landon
Syracuse Symphony Orchestra	Dr. Nicholas Gualillo.	Richard N. Wright

Chamber Music Organizations

Meltzer Little Symphony	c/o Musical Courier
Paequier Trio Jean, violin; Pierre, viola; Etienne, cello.	Bernard R. LaBerge
Perole String Quartet Joseph Coleman, violin; David Mankowitz, violin; Lillian Fuchs, viola; Ernst Silberstein, cello.	Dr. Thea Dispeker
Saidenberg Symphonietta	National Concert League Walter L. Larsen, Managing Director.

Lucy Monroe Concludes Tour; To Sing at N. Y. World's Fair

Lucy Monroe, soprano, who recently returned to New York after a 30,000-mile concert tour, has been engaged for the leading singing role in American Jubilee, the extravaganza which Albert Johnson will stage this year at the New York World's Fair. Miss Monroe, former Metropolitan Opera member, has cancelled her summer commitments in order that she may take the role. Last summer she appeared at the Lewisohn Stadium with the New York Philharmonic and fulfilled other engagements. She also sang with the Chicago Civic Opera.

During her recent tour Miss Monroe appeared in thirty-one States and the Canadian provinces of Ontario, Quebec and British Columbia. She fulfilled thirty-nine engagements from October in Albany, N. Y., to March 11 in Albany, Ga. She soon will begin making recordings for Victor.

Berta Jahn-Beer to give Concert at Radcliffe College

Mme. Berta Jahn-Beer, Viennese pianist, who recently joined the faculty of the Longy School of Music, Cambridge, Mass., gives her second American program on April 9 at a faculty concert at Radcliffe College. She will be assisted by members of the Boston Symphony Orchestra, who are also faculty members at the Longy School. It will be an all-Schubert list.

Louise Arnoux and Young Singers in Radio Appearance

The Young Singers of Old French Songs, under the direction of Louise Arnoux, appeared on the Alma Kitchell program over WJZ on March 20. They were heard, among other things, in an Easter song in a Dorien Mode, and Mme. Arnoux gave a talk on French Easter customs. The group sang for the Barnard Club on March 30.

The French Folklore Society has published six French folk songs which have been compiled with historical and interpretative notes by Mme. Arnoux and accompaniments by Harold Henry, Bernard Gabriel and N. Kotik.

Cook, Landon Associates New Publicity Firm

Alfred Cook, formerly of Cook & Doherty and NBC Artists Service, and Herbert Landon, formerly of Hollywood and Constance Hope Associates, have joined forces to form Cook, Landon Associates with offices at 11 East Forty-eighth Street, New York. Larry Krasner, formerly with Radio Daily, also has affiliated himself with Cook, Landon Associates. The firm will specialize in publicity and exploitation with special emphasis on radio. Included among present accounts are: Felix Knight, tenor; Del Sharbutt, radio announcer turned songwriter; and Paul Baron and Buddy Clarke, orchestra leaders.

JEAN NORRIS PIANIST
". . . exhilarating . . . tone sweet . . . phrasing emotional."—*Times, London*
IBBS & TILLETT and CHARLES KIESGEN
124 Wigmore St., London W. 1 252, Fbg. St. Honoré, Paris VIII

PIANO (Continued)

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. Circle 7-1093

STANLEY FLETCHER
PIANIST
Personal Representative: Marian Grace,
307 S. Busey, Urbana, Illinois

Henrietta M. Heath
CONCERT PIANIST AND TEACHER
Recommended by Alberto Jonas
812 Carnegie Hall, New York—Circle 7-0924

GRACE HOFHEIMER
PIANIST-TEACHER
200 West 57th Street, New York, CIrcle 7-8178

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

GEORGE LIEBLING
Doctor of Music
ARTIST TEACHER COMPOSER
CONCERT PIANIST LISZT EXPONENT
1245 North Vine St., Hollywood, Cal.

ADELE MARCUS
PIANIST
160 W. 55th St., New York. CIrcle 6-6568
Mgt.: Willmore & Powers, 2 W. 45th St., N. Y.

EDWARD PFLEGER
PIANIST
ACCOMPANIST—COACH
105 West 74th St., N. Y. C. SU. 7-8016

MAE DOELLING - SCHMIDT
PIANIST
American Conservatory, Chicago, Ill.

Elmer Schoettle
PIANIST
1 Follen Street Cambridge, Mass.

BEATRICE TANGE
"Australia's Pianist"
Suite 703, 119 West 57th St., New York City
Victor Records

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

SCHOOLS

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

TUTHILL SCHOOL for ORATORIO
JAMES A. BROWN TUTHILL, *Director*
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. C. PEn. 6-2133-2634

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. Virgil, Director
317 W. 93rd St., New York RIverside 9-4899

Ward-Belmont Conservatory
of Ward-Belmont Junior College
Nashville, Tennessee

PHILADELPHIA CONSERVATORY OF MUSIC
Chartered by the Commonwealth of Pennsylvania
216 South 20th Street
MRS. D. HENDRIK EZERMAN
Managing Director
Courses leading to Degrees

VIOLIN

ROSE CHANIVECKY
VIOLINIST
Suite 701, 119 West 57th St., New York City

RICHARD CZERWONKY
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cmt. 8194
64 East Lake St., Chicago, Ill.

IVAN GALAMIAN
MASTER VIOLIN CLASSES
46 West 54th Street, New York City
Telephone CIrcle 6-7379

I. Rudolph Katz
CONCERT VIOLINIST—Originator eartraining-sight reading method for violin playing
Studio: Carnegie Hall, New York City CI. 6-2746

VINCENT SOREY
Concert Violinist and Director
Discoverer and coach of Tito Guizar and other artists. Preparation and introduction in radio, concert, opera.
Metropolitan Opera House Bldg., N. Y. PE. 6-2634

VOCAL

CYBELLE ABT
SOPRANO
OPERA—CONCERT—RECITAL—RADIO
Heath & Wolff, Auditorium Bldg., Chicago, Ill.

Elsie Anderson
SOPRANO
Suite 701, 119 W. 57th St., N.Y.C. SEd. 3-3360

ELSA HARTHAN ARENDT
SOPRANO
Soloist and Director, First Congregational Church of Oak Park, Illinois. Euclid 5215.
La Grange 2070 Harrison 6367

ELSA BAKLOR
SOPRANO—COSTUME RECITALS
Management: GEORGE LEYDEN COLLEDGE
30 Rockefeller Plaza, New York

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago, Ill.

Hanna Butler
ART OF SINGING
512 Fine Arts Bldg., Chicago, Ill.

GIUSEPPE CAVADORE
VOICE
TENOR—CHICAGO CITY OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5887

ALFRED CHIGI
BARITONE
Suite 701, 119 West 57th St., New York.

Elizabeth Crawford
SOPRANO
Suite 701, 119 West 57th St., New York City

MINNEAPOLIS COLLEGE OF MUSIC
Curricula leading to Bachelor of Music Degree
Master of Music Degree
Summer Session—June 17th-July 27th
Marie Holland Smith, Director, 60 So. 11th, Minneapolis, Minnesota.
FRANK MANNHEIMER, Distinguished London Pianist—Five Weeks Master Class Session—June 24th-July 27th.

WESTMINSTER CHOIR COLLEGE
OF MUSIC
John Finley Williamson, Pres. Princeton, N. J.

SAIDENBERG SYMPHONIETTA
DANIEL SAIDENBERG
Conductor
NATIONAL CONCERT LEAGUE, WALTER L. LARSEN, director, 310 S. MICHIGAN AVE., CHICAGO

OBERLIN CONSERVATORY OF MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

LAWRENCE COLLEGE CONSERVATORY of MUSIC
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
APPLETON, WISCONSIN CARL J. WATERMAN, *Dean*

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

An International Journal

MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary

Name .....

Address .....

City .....

Canada $4.00 Foreign, $4.50

JOSEF CRISTEA
TENOR
OPERA — CONCERT — RADIO
825 Orchestra Building, Chicago, Ill.

ARTHUR DI FILIPPI
TENOR
Concert—Opera—Oratorio
University of Miami, Coral Gables, Fla.

FREDA DRAPER
CONTRALTO
CHICAGO CITY OPERA COMPANY

ADA BELLE FILES
CONTRALTO
Costume Recitals
825 Orchestra Bldg., Chicago, Ill.

ELLA FLESCH
OPERA—DRAMATIC SOPRANO—CONCERT
VIENNA STATE OPERA
Secretary: 141 West 73rd St., New York City

DESAULT KIRK
BARITONE
CHICAGO CITY OPERA
825 Orchestra Building Chicago, Ill.

GRACE LaMAR
AMERICAN CONTRALTO—TEACHER
Westminster Choir College, Princeton, N. J.
Studio: 246 West End Ave., N. Y. C. EN. 2-2780

ARTHUR HAROLD LAND
BARITONE—CONCERT and ORATORIO
400 North Broadway Yonkers, N. Y.

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., N. Y.

HELENA MAYLE
LYRIC SOPRANO
Suite 701, 119 West 57th St., New York City

DIMITRI ONOFREI
Leading Tenor, Metropolitan Opera Spring Seasons; Chicago and San Carlo Opera Companies
c/o San Carlo Opera Co., 1697 Broadway, N.Y.C.

AUGUSTUS OTTONE
BASSO
Suite 703, 119 West 57th St., New York City

FRANK PANDOLFI
BARITONE—TEACHER OF SINGING
926 Main St., Hartford, Conn.
Steinway Hall, New York, N. Y.

LOUIS ROUSSEAU
LYRIC TENOR
Opera, Concert and Recital
605 Auditorium Building, Chicago, Ill.

BIANCA SAROYA
Leading Soprano Chicago and San Carlo Opera Companies
c/o San Carlo Opera Co., 1697 Broadway, N.Y.C.

MICHAEL SIGNORELLI
TENOR—Chicago City Opera Company

Oliver Stewart
Tenor—Concert, Recital, Oratorio, Radio & Opera
Management: George Leyden Colledge
30 Rockefeller Plaza, New York

THELMA VOTIPKA
SOPRANO—METROPOLITAN OPERA ASSN.
Suite 701, 119 West 57th Street, New York

The Manhattan School of Music: a 20-Year Retrospect

The annual report of the Manhattan School of Music (formerly the Neighborhood Music School), recently issued, tells an interesting story of the twenty years of its existence, written by its founder and present director, Mrs. Janet D. Schenck.

In 1914 on the upper East Side there was no opportunity for music or music study. There were *222,899 people living in that small district between 96th Street and 116th Street, and from Fifth Avenue to the East River. More than half of this number were foreign born and 94.1 per cent were of foreign origin. Russians, Poles, and Italians were taking the place of Irish and Germans in that dramatic and kaleidoscopic shifting of national groups which has always made the East Side of New York so full of interest.

The tenements were of the worst possible type, gang fights were frequent, junior delinquency abounded and the district was then believed to be one of the worst sections for heavy crime in the city.

Beginnings of Educational Work

There were outlets for children and young people and they consisted of the following: 311 saloons, 23 motion picture shows, 15 dance halls, 14 pool rooms, 27 churches, 2 playgrounds, 1 public library, 1 public bath and 4 settlements.

But in all that district there happened to be no place where a musically artistic child, offspring of those foreign races so deeply imbued with music, was able to secure really good instruction and through music realize a more complete development. There were no radios; there were no concerts to which they could gain admission.

The conviction grew that there must be in these cities of modern America, schools of music for students who could not afford expensive conservatories or teachers; schools where people of all ages could come with their burdens and desires and regain, through their contact with music, a reappraisal of values in living.

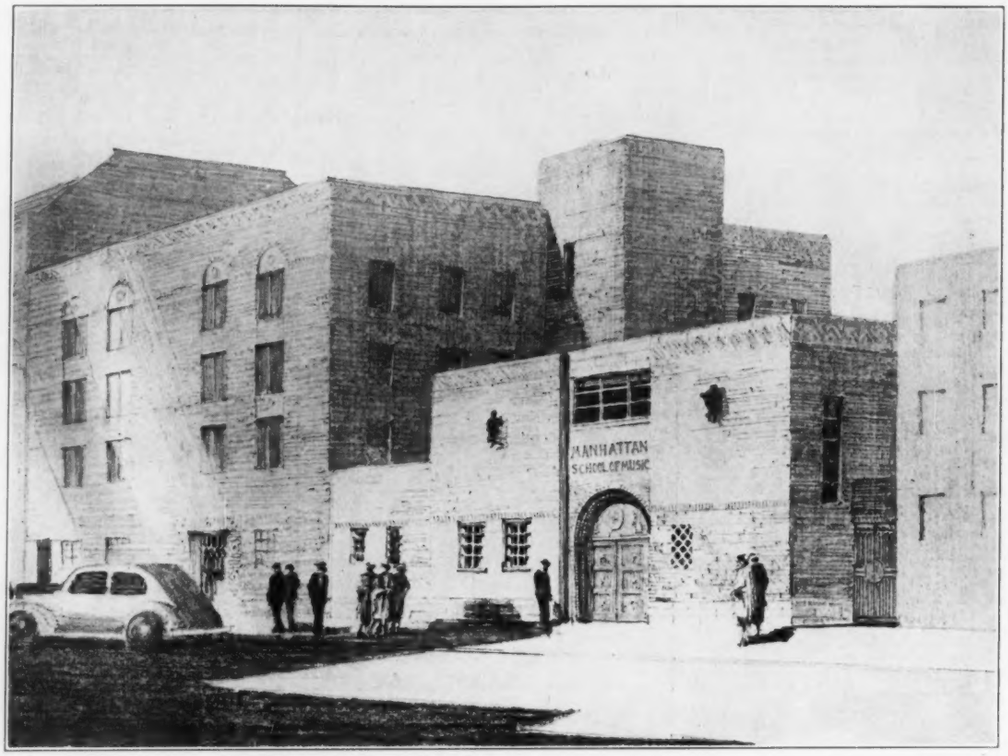
It was a large vision but friends were interested, and in 1917-1918 the new school was formed with its own self-perpetuating Board of Trustees. In March, 1918, Harold Bauer and Pablo Casals became the first two members of the Artist Auxiliary Board.

In 1926 Mrs. John Hubbard joined the Board of Trustees and in 1928 gave the school its present finely equipped building, and now in 1940 a new auditorium seating just under 500.

The growth of the school is shown as follows: In 1919 it enrolled approximately 100 students and had a faculty of 23. In 1940, 550 students are in attendance, with many more on the waiting list. The faculty of 56 numbers some of the most distinguished teachers in the city. Mrs. Schenck heads the piano department and Harold Bauer teaches there both privately and in classes through special arrangement. Hugo Kortschak is head of the string department, Hugh Ross of the chorus, George Wedge is advisor to the theory department, Roger Sessions has the composition; the woodwind and brass are under such men as the first desk men of the Philharmonic. The school has three orchestras and a fine collection of instruments.

In addition to the activities within its walls, the Manhattan School of Music carries on an extended District Music Service, serving as the chief musical center for its district. The monthly concerts which the school inaugurated at the Museum of the City of New York, are now in their sixth season. Each year the school gives a series of concerts at the neighborhood library, and many programs in the public schools, settlements, churches and hospitals of its district. This is the sixth season of the Community Concerts for Children, given at the school for children of the district who are not in the school. Tickets are distributed through 54 social, health, educational and welfare organizations.

*1910 Census.



THE MANHATTAN SCHOOL OF MUSIC, NEW YORK

Julia Smith Bows as Conductor in Performance of Own Suite

Julia Smith, composer of Cynthia Parker, American opera which had its premiere in Denton, Tex., last February, with Leonora Corona in the title role, conducted her Episodic Suite on March 17 and 18 in Dallas, Tex., with the Dallas Symphony Orchestra. Jacques Singer is the regular conductor and in his three-year administration, Miss Smith is the first guest conductor to appear.

The Episodic Suite was heard in New York on March 11 with Frederique Petrides' Orchestrette Classique in Carnegie Chamber Hall. It has previously been performed by her and by Howard Barlow with the Columbia Symphony Orchestra. The Dallas performances marked Miss Smith's debut as a conductor of her own works. She will remain in Texas to play the solo part in her Concerto for piano and orchestra this month. This work had its premiere at the Juilliard School last March with Vivian Rivkin, soloist, and Dean Dixon, conductor.

Hofmann Resumes Tour

Following his Carnegie Hall, New York, recital on March 5, Dr. Josef Hofmann resumed his tour with a concert at Norwalk, Conn. He is to appear in Rochester, Detroit, Toledo, Charleston, W. Va.; Mt. Vernon, Ia.; Los Angeles and San Francisco and as soloist with the Cleveland and Los Angeles orchestras. Dr. Hofmann expects to spend the summer in California but will fulfill his usual schedule as soloist with orchestras in al fresco concerts.

Sigma Alpha Iota Notes

Frieda Klink, contralto, gave a song recital at the Studio Club, New York, Feb. 19, with Sarah Knight at the piano. Both artists are members of Sigma Alpha Iota.

Helen Marshall, soprano, another member of S.A.I., appeared as Nell Gwynn in Mr. Pepys, a ballad opera based on the adventures of Samuel Pepys, seventeenth century diarist. It was presented by the Columbia Theatre Associates, dramatic group of Columbia University, and played a ten-day run at Earl Hall.

Stravinsky Weds Vera Sudeikine

Igor Stravinsky, composer, and Vera De Bossett Sudeikine were married in Bedford, Mass., recently, according to announcement made on March 24 in Boston, where Stravinsky is officiating as Norton Professor of Poetry at Harvard.

OPPORTUNITIES

YOU ARE LUCKY if you have this girl for your secretary. Musical background, graduate of a southern college. Excellent experience: three years in law firm. Now secretary to assistant manager of leading New York concern. Address "M.L.P." care of Musical Courier, 119 West 57th St., New York City.

FOR SALE—Cottage near Curtis Institute summer musical colony, Camden, Maine. Ten acres from Highway to Seashore. Six room modern cottage. Plumbing, electricity. Garage. Communicate Kathern McKinnon, 509 West 121st Street, New York City.

NATIONAL GUILD OF PIANO TEACHERS. Sponsors of NATIONAL AUDITIONS FOR AMERICAN PIANO PUPILS
For Information: 640 Riverside Drive, New York

LEVINSKAYA
Pianist—Lecturer—Author
Has transferred her Master Piano School and Institute of Coordination from London to Studios 843-4 Carnegie Hall, New York—CIrcle 6-5077

JOSEPH **SCHUSTER**
CELLIST
180 West 58th Street, New York, N. Y.
Mgt.: Arthur Judson, 113 W. 57th St., N. Y.

HANS MUENZER
VIOLIN VIRTUOSO-PEDAGOG
1526 Kimball Building, Chicago, Ill.

DORIS ADAMS HUNN
LECTURE-RECITALIST
Specializing on Analysis of The Symphony
Suite 707, 119 West 57th St., New York City

Louise St. John WESTERVELT
Teacher of Singing
Repertoire and Program Building
Har. 0500 CHICAGO CONSERVATORY Lin. 1227

LEO ROSENEK
Member of the CURTIS INSTITUTE faculty
CONDUCTOR—COACH—ACCOMPANIST
Hotel Colonial, N. Y. C. TRafalgar 7-2000

LILA LA MOTTE
CHARACTER ACTRESS
1404 Kimball Hall, Chicago, Ill.

ETHEL and OTTO LUENING
Room 701 119 West 57th St., New York

FREE SCHOLARSHIPS
In Singing for Six Months
Robert Malone Carnegie Hall Choral Society
Apply COlumbus 5-9739

Buy From Your Local Dealer

ADVERTISING INDEX

Page

ABT, Cybelle 65
Alberti, Solon 61
Alberti-Speth, Fleeda 61
Althouse, Paul 57
American Academy of Dramatic Arts... 65
American Conservatory of Music..... 49
Andersen, Stell 62
Anderson, Elsie 65
Anderson, Marian 62
Antoine, Josephine 16
Apollo Boys Choir 62
Arden, Cecil 57
Arendt, Elsa Harthan 65
Auditorium Building 58
Autori, Franco 58

BACH Festival, Berea, Ohio..... 38
Bachenheimer, William 61
Bachner, Louis 61
Baker, Dorothy 48
Baklor, Elsa 65
Baldwin, Richard 58
Baldwin-Wallace Conservatory of Music.. 53
Balestrieri, Giuseppe 48
Ballet, Jooss 62
Ballon, Hedda 58
Balokovic, Zlatko 62
Bampton, Rose 15-16
Barer, Simon 62
Barrere-Britt "Concertino" 62
Barthelson, Joyce 48
Bartlett, Ethel & Rae Robertson.... 20-62
Bartlett, Michael 57
Bauer, Harold 24
Baum, Kurt 62
Beach, Mrs. H. H. A. 58
Bertram, Georg 61
Berumen, Ernesto 2-63
Bigalli, Dino 58
Biggerstaff-Vollmer 48
Bjoerling, Jussi 57
Blaisdell, Francis 58
Blatherwick, Barbara 58
Boghetti, Giuseppe 29
Bonelli, Richard 62
Boyce, Alfred 61
Boyd, Edward 60
Brady, William S. 61
Branscombe, Gena 50
Braun, Leo 61
Briselli, Iso 37-57
Brocks, Hanna 61
Buckingham Hotel 59
Buebendorf, Francis 58
Bull, Storm 62
Burnham-Wragg Piano School..... 61
Burton, Arthur M..... 65
Bush, Grace 61
Butler, Hanna 65
Buxton, Eugenia 62

CADMAN, Charles Wakefield..... 27
Capital University Conservatory of Music 24
Carson, Leon 62
Carter, John 62
Cartier, Jacques 62
Case, Harriet 58
Cassado, Gaspar 23-62
Cavadore, Giuseppe 65
Chanivecky, Rose 65
Charbonnel, Avis Bliven..... 58
Chase, Helen 38
Chenee, Ann 58
Chicago Musical College 62
Chiesa, Vivian Della..... 57
Chigi, Alfred 65
Chittenden, Kate S. 58
Cincinnati String Quartet 58
Cleveland Institute of Music, The..... 65
Clovis, Hall and Steel, Eleanor..... 63
Coleridge-Taylor, Avril 64
College of the Holy Names..... 60
Collins, Edward 58
Cook, Naomi Cullen 56
Cooper, Garland 62
Copley Concert Mgt. 52
Coreau, Annette 58
Cottlow, Augusta 65
Crawford, Elizabeth 65
Cristea, Josef 65
Curci, Gennaro Mario..... 60
Cutter, Belle Forbes 61
Czerwonky, Richard 65

DARWIN, Glenn 57
Davidson, Harry T. 61
Dayman, Bain 61
De Avirett, Abby, Mr. & Mrs..... 61
Dellera, Riccardo 58
Delta Omicron 58
De Segurola, Andres 62
De Sellem, Elaine 58
Devries, Mr. and Mrs. Herman..... 56
Dickenson, Jean 57
Dickinson, Clarence 58
Dickson, Donald 62
Diedrichs, Helene 57
di Filippi, Arthur 65
Dilling, Mildred 62
Ditson, Oliver Co..... 22
Dodge, Rebekah C..... 64
Dornay-Culp Studios 57
Dounis, D. C. 62
Drake, Chas. N..... 52
Draper, Freda 65
Drittell, Ana 48

Page

EAST, Grace Adams 53-62
Eastman School of Music..... 26-62
Edkins, Alden 57
Edwards, Carlo 57
Elin, Vladimir 58
Elman, Mischa 21-62
Elmore, Robert 57
Embree Concert Service, Inc..... 62
Erb, John Warren 58

FEUERMANN, Emanuel 62
Files, Ada Belle 65
Fischer & Bro., J..... 54
Fitzu, Anna 51
Flesch, Ella 65
Fletcher, Stanley 65
Flood, L. H..... 50
Foederl, Leopold 58
For Sale 66
Forest, Frank 62
Francescatti, Zino 25-62
Frantz, Dalies 16
Fuchs, Viktor 57

GALA Concert Ensemble..... 63
Galamian, Ivan 65
Galaxy Music Corp..... 54
Ganz, Rudolph 56
Garnet, Joseph 58
Gerhart, Russell 58
Ghione, Franco 62
Gieseking, Walter..... 57
Glatz, Hertha 62
Gonzalez, Enya 62
Goodwin, Esther 58
Gorin, Igor 16
Gorodnitzki, Sascha 62
Grainger, Percy 62
Grasse, Edwin 61
Griller String Quartet 57
Grobe, Edouard 62

HALL, Frances-Gruen, Rudolph 48
Harris, Edward..... 61
Hatschek, Hans 58
Heath, Henrietta M. 65
Hero, Stephan 48-62
Herrick, John 57
Hess, Myra 53
Heyman, Katherine Ruth 61
Hoffmann, Ernst 62
Hofmann, Josef 62
Hofheimer, Grace 65
Horwitz, Hans 58
Hoyen, George 62
Huapala 57
Hubert, Marcel 17
Huhn, Bruno 61
Hull, Vera Bull 48
Hunn, Doris Adams 66
Hunt, Mildred 48

IGY, Pia 62
Institute of Musical Art 53
Irwin, Richardson 61
Ish-Ti-Opi 62

JACQUET, H. Maurice 38
Jagel, Frederick 62
Janowitz, Otto 58
Jepson, Helen 16
Jolliffe, Norman 61
Jompulsky, Harry 58
Jones, Alton 63
Jones, Parry 64
Juilliard School of Music 63
Juilliard Summer School 38

KAMINSKY, Anatol 63
Katz, I. Rudolph 65
Kings, Bruce Spencer 61
King, Jessie 63
Kipnis, Alexander 57
Kirk, Desault 65
Kneisel, Marianne 48
Knight, Felix 63

LAFORGE-Berumen Studios
... Inside Front Cover-63
Laholm, Eyvind 63
LaMar, Grace 65
La Motte, Lila 66
Land, Arthur Harold 65
Lanier, Helen 65
Lawrence College Conservatory 65
Lawrence, Marjorie 63

Page

Le Blanc, Arthur 63
Leginska, Ethel 16-63
Lehmann, Lotte 63
Leopold, Ralph 57
Levinskaya, Maria 66
Levy, Heniot 65
Liebling, Estelle 63
Liebling, George 65
Loesser, Arthur 48
Longone, Elen 63
Lorraine, Marion 57
Love, Mark 63
Luening, Ethel and Otto 66
Lurgan, Lord 57
Lushanya, Mobley 63

MAC CONACHIE, Margaret Ellen 58
Mac Donald, Jeanette 57
Magee, Edythe J. 58
Mahoney, Julia 57
Maiman, Earl 63
Malko, Nicolai 63
Malone, Robert 66
Manners, Lucille 53
Mannes Music School 52-63
Marca, Maria 58
Marcus, Adele 65
Margolis, Samuel 58
Martinelli, Giovanni 63
Martini, Nino 16
Mayle, Helena 65
Maynor, Dorothy 16
McArthur, Edwin 58
Melchior, Lauritz 63
Melton, James 16
Meltzer, Edward 58
Menuhin, Yehudi 16
Middlebury Music Center 24
Milanov, Zinka 57
Minneapolis College of Music 65
Morini, Albert 63
Mott, Alice Garrigue 61
Muenzer, Hans 66
Munro, Julia Larsen 61
Murat, Ronald 53
Musikonsky, Paul 63

NATIONAL Guild of Piano Teachers .. 66
National Symphony Orchestra 63
Neill, William 63
New York College of Music 61
Norfleet Trio 58
Norris, Jean 64
Noske, Willem 63
Novaes, Guiomar 63

OBERLIN Conservatory 65
Ohlin, Hilda 48
Onofrei, Dimitri 65
Orton, Dorothy 57
Ott, Bertha 58
Ottone, Augustus 65
Overton, Caroline 61

PANDOLFI, Frank 65
Parronchi, Bernard 58
Pascarella Trio 58
Peabody Conservatory 57
Pemberton, Virginia 63
Petri, Egon 47-63
Pfleger, Edward 65
Philadelphia Conservatory of Music 65
Philo, Viola 57
Piatigorsky, Gregor 63
Pinza, Ezio 18-63
Pons, Lily 63
Poole, Valter 58
Position Wanted 66

QUILLIAN, James 58

RAISA RIMINI School of Opera..... 63
Rascher, Sigurd 63
Read, Gardner 58
Reimers, Paul 61
Repper, Charles 54
Rethberg, Elisabeth 19-63
Reti, Rudolf 57
Riesberg, F. W. 61
Rio, Mme. Anita 61

Page

Robertson, Rae and Bartlett, Ethel ...20-62
Roche, James Maxwell 61
Roeder, Carl M. 61
Roesgen-Champion, Marguerite 64
Roosevelt, Emily 63
Rosati, Enrico 53
Rosenek, Leo 66
Ross, Stuart 61
Rossi-Diehl, Courty 58
Rousseau, Louis 65
Rubinstein, Beryl 48
Rudnitsky, Alvin 63

SAIDENBERG Symphonietta 65
Salzedo, Carlos 63
Sample, John Dwight 56
Saroya, Bianca 65
Schirmer, Inc., G. 54
Schmidt, Mae Doelling 65
Schoettle, Elmer 65
Schofield, Edgar 61
Schonwald, Grete 58
School of Music of University of Michigan 24
Schuster, Joseph 66
Schwerke, Irving 64
Segrera, Carolina 16
Semino, Norina 64
Serkin, Rudolf 63
Sharnova, Sonia 63
Shelton, Gari 57
Sigma Alpha Iota 63
Signorelli, Michael 65
Sims School of Music, Lee 63
Skilton, Charles Sanford 28-58
Sorey, Vincent 65
Spada, William 58
Spalding, Albert 63
Speaks, Margaret 63
Sprager, Evelyn 61
Stauber, Greta 61
Steele, Eleanor and Clovis, Hall 63
Steinway & Sons 55
Sten, Suzanne 34-35
Stewart, Oliver 65
Stewart, Reginald 63
Stillman-Kelley, Edgar 61
Stoessel, Albert 53
Stueckgold, Jacques 61
Sturani, Cesare 58
Swain, Edwin Orlando..... 61
Sweney, Josephine 61

TAGLIAFERO, Magda 64
Tange, Beatrice 65
Taylor, Bernard U. 61
Taylor, Myron 48
Tennyson, Jean 63
Thimey, Erika 63
Tibbett, Lawrence 16
Trapp Family Singers 63
Traubel, Helen 63
Trevisan, Vittorio 58
Trucco, Vittorio 58
Tully, Alice 63
Tuthill School for Oratorio 65
Tweedy, Maude Douglas 61

VAN LOON, Helen 63
Verson, Cara 56
Violin, Mischa 58
Virgil School of Music 65
Virovai, Robert 63
Vita, Arturo 57
Votipka, Thelma 65
Vronsky & Babin 63

WAGNER, Oscar 63
Ward-Belmont Conservatory 65
Wardrop, Lare 58
Warner, Ardelle 48
Webster, William & Remington, Dorothy 57
Wells, Howard 65
Weschler, Angela 57
Wessell, Florence 63
Westervelt, Louise St. John 66
Westminster Choir College 65
Wiener Dancers, Hans 63
Wightman, Alice 58
Wild, Freeman 56
Wittgenstein, Paul 53
Wysor, Elizabeth 63

YON, Pietro 58

ZAPPONI, Ricardo 63
Zelzer, Harry 58

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo © Backrach, N. Y.

ARTHUR LeBLANC

Eminent Canadian Violinist

60th YEAR

20 CENTS